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MAJOR WILLIAM F. SANTELMANN, Leader of the United States Marine Band, has announced that a number of vacancies exist in the hand. Positions for qualified musician are available in the symphonic band and in the string ensemble. Violinists, violists, 'celthe string ensemble. Violinists, violists, 'cel-lists, and pianists are especially needed. Bands-men are enlisted especially for duty with the Marine Band. Enlistments are arranged by Interested applicants may write for further details to United States Marine Band, Marine Barracks, Washington 25, D. C.

LEONARD BERNSTEIN, who recently resigned as conductor of the New York City Symphony Orchestra, has been appointed guest conductor of the Pittsburgh Symphony Orchestra for seven weeks, beginning January city and then take the Orchestra on a southern

KURT WEILL has written a one-act folk KCRT WEILL has written a one-act folk opers based on the American folk isong, Down for the United States and Canada. It will be rist the Falley, which will be performed for the of the United States and Canada. It will be rist the Falley, which will be performed for the summer the first visit of a major symphony orderstra frast time in July by students of the summer the first visit of a major symphony orderstra or and school of the University of Michigan at Ann from Europe since 129,0 when Arturn Orac Arbor. The opera uses the song as a recurring cannil directed the La Schal Christian of actively promoted by the Newport Music Club, Alton. theme throughout the score.

THE GILBERT AND SULLIVAN Society of Hunter College, New York, gave their tenth annual production ou March 18, 19, and 20, when they presented "The Gondoliers."

THE GUSTAV KLEMM Memorial Prize has been established at the Peabody Conservatory of Music in Baltimore. A prize of twenty-five dollars will be awarded annually to the most outstanding student in musical composi-

ELEANOR STEBER, leading American so-ELEANOR STEBER, leading American so-prano of the Metropolitan Opera Association, was given the honorary degree of Doctor of Music by Florida Southern College at the an-nual celebration of Founders' Week early in

THE NATIONAL ORCHESTRAL ASSO-CIATION, of New York, directed by Leon Barzin, performed three new works by Amer-Barzin, performed three new works by Amer-ican composers at its concert the first week of March. These were: Walter W. Eiger's "American Youth Overture"; Tom Scott's Johnny Appleseed; and Edoardo Dl Biase's Music for Orchestra.

A FESTIVAL OF PIANO MUSIC by United States composers was presented by students of the Ward-Belmont Conservatory in a series of four concerts in February. Piano works of thirty-nine different composers were per-

MIDDLEBURY COLLEGE will hold its MIDDLEBURY COLLEGE WIII hold its third annual composer's onference at Middle-bury, Vermont, from August 21 to September 4. As in previous conferences, a chamber music center will be set up during the period to serve as an adjunct for the conference. Those enrolled at the center will play the works of the composers present. Alan Carter, founder of the Vermont State Symphony, will conduct both the conference and the center; and the composers on the staff will include Everett Helm, Normand Lockwood, and Otto

AWARDS have been announced in the South American contest sponsored by the Empire Tractor Corporation of New York and Philadelphia, to bring young composers to the Berkshire Music Center in Tanglewood, Massachusetts, for study this summer. The three winners are: Pia Sebastiani, twenty-three-year-old pianist-composer of Buenos Aires, for the Argentlnian scholarship; Edino Krieger, nineteen-year-old composer born in Santa Clara State, for the Brazilian award; and Hector Tosar Errecart, twenty five-year-old composer of Montevideo, for the Uruguayan

composer, who is considered to be the oldest composer of orchestral music based on the control of the control o HEINRICH HAMMER, veteran conductor

THE PERNCH ORCHESTHE NATIONAL. globe to the fateful day, Columbia won the cannii program, in which for exterior to the under the direction of Churles allunds, will not be plutting the Philadelpha with one cannii program, in which for exterior to the under the direction of Churles and Similar to the program of the Principles of the Pri



TELEVISION WITH MUSIC

Milan in a tour of the country.

THE PHLADELPHIA ORCHESTRA, Eugene Ormandy, conductor, honored the memory of Sergei Rachmaninoff at its concerts on March 19 and 20, when it presented an entire program of works of the famous Russian plauist-composer. The soloist was Jeanne Therrien, pianist, the winner in the Boston Regional contest of the Rachmaninoff Fund Regional contest of the Rachmannon Fund Contest, who played the composer's First Con-certo. Also presented for the first time out-side of Russia was a "novelty" in the form of the recently discovered First Symphony,

a Music Festival has been planned for the weekend of May 21, which will include a re-cital by Eileen Farrell, and a performance of "Hansel and Gretel" by the New England Opera Theater, directed by Boris Goldowsky. In connection with the festival it is planned to give three scholarships to promising students at the Berkshire Music Center.

PEARODY CONSERVATORY of Music in Baltimore celebrated its eightieth auniversary in March. A feature of the observance was a recital by John Charles Thomas, an alumnus of the school. The recital was Number 1,151 in a series known as "Artist Recitals," con-

sidered to be the oldest series of its kind in the country. In connection with the celebration, Reginald Stewart, director of the conservatory, has commissioned a leading American artist, Don Swann, to make a new etching of the conservatory.

HAROLD MORRIS, a native of San Antonio, Texas, at present a member of the faculty of the David Mannes School in New York City, is the winner of the two hundred and fifty dollar prize in the Texas Composers' Contest held recently in Hantier or Annual Proceedings of the Contest held recently in Hantier or Annual Proceedings of the Procedure of th HAROLD MORRIS, a native of San An-Coutest held recently in Houston as a feature of the First Texas Creative Arts Festival, Mr. Morris' symphony and other works by Texas composers were presented in a concert on

ROBERT S. ELMORE, well known organ-ist, composer, and conductor, of Philadelphia, has been awarded first prize of five hundred dollars in the composition contest for "Caril-ionic Bells," with organ, conducted by Schul-merich Electronics, Inc., of Sellersville, Pennmerich Electronics, Inc., of Sellersville, Penn-sylvania. His winning composition is entitled Sperunza. Second prize, of two hundred and fifty dollars, went to David S. York of Prince-ton, New Jersey, for his Divinum Mysterium; while third place, of one hundred dollars, was given to Dr. Rollo Maitland, of Philadelphia, for his Poem for Bells with Organ. Awards of twenty-five dollars each were given to ten others as follows: Louis L. Balogh, Cleveland, Ohio; Florence Durell Clark, Hamilton, On-tario, Canada; M. Austin Dunn, Minneapolis, Minnesota: Willard Somers Elliott, Fort Worth, Texas; Walter Lindsay, Philadelphia; Rob Roy Peery, Merion Station, Pennsylvania; Ellen J. Porter, Dayton, Ohio; Frederick C. Schreiber, New York; William C. Steese, Wor-cester, Massachusetts; and Hobart A. Whitman, Asheville, North Carolina.

EUGENE ORMANDY, conductor of The EIGENE OLMANDY, conductor or The Philadelphia Orchestra, was presented with the National Music Council's "Award of Honor" for his distinguished and outstanding contribution to the development of American contribution to the development of American music during the season of 1946-47. The pres-entation was made by Dr. Howard Hanson, president of the National Music Council, dur-ing The Philadelphia Orchestra's weekly CBS broadcast, February 21, from the Academy of

PAUL DesMARAIS, a veteran majoring in music at Howard University and president of the Howard Music Club; and Claudio Santoro, a first violinist in the Brazilian Symphony Orchestra, are co-winners to share the 1948 Award of the Nadia Boulanger Memoriai

# The Choir Invisible

C. HARTMAN KUHN, retired business executive, and patron of music, a former mem-ber of the Board of Managers of The Philadel phia Orchestra Association, died in the Quaker phia Orchestra Association, died in the quaker City on March 9, at the age of ninety-three. He was the oldest living member of the Orpheus Club. In 1927 he was Chairman of the Executive Committee of the Philadelphia

MRS. NADIASHDA GALLI-SHOHAT, professor of mathematics at the University of Pennsylvania, and aunt of the Russian com-

ERANCIS A. CLARK, Negro composer and publisher, who for several years conducted a music publishing business in Philadelphia, died in that city on February 24, at the age of eighty. He had served as choirmaster for various churches in Philadelphia for fortythree years and had been employed for sev-eral years in the Publication Department of

COLONEL G. CREIGHTON WEBB, soldier, colonel C. Createrron w. Eff. solder, diplomat, and amateur musician, died March 19, in New York City, at the age of ninety-four. A man of extremely varied interests, his love for music led him to become an accom-

a pianist of note, and with her husband, a violinist and conductor, she toured the United (Continued on Page 329)

"MUSIC STUDY EXALTS LIFE" MAY, 1948

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# "T've Got to Make a Speech"

W/E NEVER have kept count of the number of our ETUDE friends who have written to us with nervous awe, "I've got to make a speech on music to a general audience. What shall I do?" To some, we would have liked to reply, "Run as fast as you can, and keep on running."

To many, the first speech is a terrifying experience. As a matter of fact, making a speech is one of the simplest things in the worldif you have something to say-and if you have not built a wall of inhibitions about you. If you cannot dodge the challenge gracefully, we may be able to give you a few helpful hints and refer you to your public library, where you may find many useful volumes, all of which barely skim the surface of the subject, "How to Make a Good Speech."

Making a good speech may depend upon several avenues of approach. Some of the most important of these are: 1. Commanding and holding interest; 2. Logical planning of the subject matter; 3. Presentation-that is, delivery.

For instance, if you are asked to talk upon the works of Richard Wagner, don't begin with "Parsifal," "Tristan and Isolde," "The Ring," or "Die Meistersinger." Select some very human incident in Wagner's early life; something that catches the imagination, such as this tremendous genius, bursting to bring a great musical message to the world, forced to make hack arrangements of trite pieces for piano for a Paris publisher, in order to keep bread and cheese in his larder. You might make a side reference to Moussorgsky and others who had to undergo a similar maddening period in their early lives. Do you see the point? Almost all of us have had struggles to get ahead. Therefore, the "struggle approach" almost immediately captures the attention of the general public, in the same way that romance, humor, or drama intrigues the average person.

Second, you might continue the dramatic story of the tempestuous composer's fight to survive, step by step, from "The Flying Dutchman" to "Parsifal," pointing out his musical genius, developed by opposition. Through the long years he had plans for the definite realization of his dreams. His persistence was monumental. The greater the obstacle, the more determined were his efforts to surmount it. In your talk, divide Wagner's life into decades and be sure to mark each period sharply, identifying it with one or more of his masterpieces. There are few more intriguing, interesting, and compelling stories in all history than the evolution of Richard Wagner.

Third, we come to the matter of delivery. If you talk naturally and distinctly, you do not need the art of the actor. Audiences quickly see through attempts at flowery oratory. There is no more certain way in which to lose your audience than by affecting an artificial means of presentation. Be yourself every moment and you will gain the sympathy of your hearers thereby. Any suggestion of superiority or "know it all-ism" is detected at once. Be careful that your pronunciation of foreign words is precise. See, that every word is said distinctly and clearly, so that every individual in the audience will not miss a single expression.

Your Editor has made well over three thousand addresses in varjous parts of our country and in Europe. These have been given in four tongues. Notwithstanding this exciting and informative experience, he is continually bewildered by the numbers of fine



DEMOSTHENES REHEARSING AN ORATION

touches which a speaker must develop with each address, speech,

Ever since Demosthenes walked the shores of the Aegean Sea, with pebbles in his mouth, trying to cure his stammering and speech impediments, people have been counseling others upon how to make a speech. Our woods always have been filled with bellowing sophomores, indignant against the wrongs done to Man. They have a deep-seated idea that the world awaits their eloquence. Behind all this is their awareness that from Caesar to Franklin D. Roosevelt, many men have talked themselves into niches of historical eminence. Thousands want to become speakers and influence their times. But great speakers are like great composers; they are born and not made. If you have the natural qualities for a speaker and aspire to develop them, perhaps Mr. Punch's advice is as good as any: "Get a soap box and go to it." However, if you do have the great genius of a speaker, nothing can suppress you. With the gifts of William Jennings Bryan, three times candidate for President of the United States, your talents might carry you far in music or in any vocation in which you engage.

One of the first rules for the musician who is called upon to make an address upon the art to the general public, is to remember to avoid any suggestion of introducing complex technical terms. There are thousands of people who have no more idea of what a clef is than you have of what a zampango is. Incidentally, a zampango is simply a common Italian word for a bagpipe. The audience is not interested in your erudition; therefore, all technical terms that you cannot adequately explain in the course of your remarks should be cut out. It took you years to master the technology of your art. There is no way in which, in a few minutes of your speech, you can give your audience any idea of your subject by using musical

## Music and Culture

### (Continued from Page 279)

torms any more than you can bring that andience to understand a complicated algebraic formula

Many musical addresses we have heard remind us of a Chinese talking, in his native tongue, to an audience of Znins in the heart of Africa We once stenned into a lecture room in a great university where the speaker was delivering a discourse upon higher physics. As far as we were concerned it might as well have been delivered in ancient Sumerian. The audience had little idea what the spenker was discussing. Even in these days of extended educational advantages, only about four and one-half per cent of the general public is composed of college graduates.

If you are bothered about your delivery, or if you want to improve your speaking voice, you will find in the following hooks, some of which will probably be in your public library, many valuable hints.

"How to Hold an Audience Without a Rope"-Josh

"Principles and Types of Speech"-A. H. Monroe "Public Speaking for Everyhody"-C. W. Mears "Public Speaking As Listeners Like It"-R. C.

"Public Speaking and Influencing Men in Business" -Dale Carnegie

"Speech, Forms and Principles"-Andrew T. Weaver "Hear! Informal Guide to Public Speaking After Dinner; on Lecture Platform; Over the Radio"-William Freeman

"Effective Radio Spenking"-William G, Hoffman and Ralph L. Rogers

"Time to Speak Up. A Speaker's Handbook for Women"-Jessie Haver Butler

"Speaker's Notebook"-William G. Hoffman "You Can Talk Well"-Richard C. Reager "Speaking and Speeches"-Robert Lohan

Practically all of our leading colleges have courses in public speaking which are designed to train the students voice, help him to plan a well organized speech, and school him in sensible gestures that never make him appear like a wooden monkey on a stick Fortunate is the speaker who has had a well balanced, practical course in speaking. Impromptu addresses upon music are hazardous, even before a general audience, They should be well thought out some time in advance and then mulled over and rehearsed until you feel that you can speak as though your thoughts came forth spontaneously.

Your first speech is likely to fill you with despair and disgust. You have a feeling that you have left out all the good points and said merely a few commonplaces. But do not let that discourage you, Keep on speaking. We have known some speakers who were painfully weak at the start, who later became rather astonishing orators.

Josh Lee, former United States Senator from Oklahoma and now a Memher of the Civil Aeronautics Board, was head of the Public Speaking Department at the University of Oklahoma for sixteen years. Whether his ability to make telling speeches actually landed him in the U. S. Senate or not, it certainly helped him, Last year he issued a most captivating book upon the subject of "influencing others by what you say and the way you say it." The book is called "How to Hold an Audience Without a Rope." The title comes from an amusing story about Senator Chauncey M. Depew (1834-1928), for years the "bright particular star" speaker of the U. S. Senate. His pyrotechnical wit was famous. He became general counsel for the New York Central Railroad, and during the following fifty-three · years as Vice-President, President, and Chairman of the Board, was the dominating influence in that great transportation system. In opening his book, Josh Lee states: "When Will Rogers was whirling his rope wisecracking his way to fame, and 'packing 'em in' at a New York theater it was his enstore at the end of his act to recognize the celebrities who were in the audience, On one occasion a famous after-dinner speaker, Chauncey Depew, occupied one of the boxes.

He was then over ninety years of age, but his reflexes were as alert as ever.

"Will introduced Mr. Depew with a fitting eulogy. The andience applauded vigorously; this was the signal for the famous speaker to rise in his place and acknowledge the tribute. As he arose, they became quiet. Then, in a voice a little quavery with age, he said: T've been making speeches for over fifty years, but I've never found it necessary to use a rope to hold an audience.' The crowd roared, and Will laughed

hardest of all." ETUDE readers, beset with the uncontrollable impulse to speak in public, will find Senator Lee's practical, amusing, and inspiring book star-studded with worth while hints for speakers.

Unquestionably, speaking is a peculiarly valuable form of self-advertising, when the speaker is rich in knowledge, experience, and possesses an honest ambition to help others, as well as to promote his own

Although music is only one of the many broad avenues of human interest, it is a subject of endless variety. For well over sixty years THE ETUDE has never lacked for new facts to reveal the unending charm, power, and joy of music. Therefore if you want to make a speech upon music and are uneasy about where to secure the material to use, go to your public library and ask to see bound volumes of THE ETUDE from 1883 to 1948, and you will find hosts of topics and authoritative articles upon these subjects.

# Was This the First Music Manuscript?





By permission of the Government of Iraq, and through the kind-offices of the London Illustrated News, THE ETUDE presents herewith what many News, THE ETUDE presents nerewith what many anthropologists have concluded is the first music manuscript. The inscribed clay cylinders shown here date back to the early second millenium before Christ. These cylinders were rotated on a rod, dur-Christ. These cylinders were rotated on a rod, during reading. "The subject is of course a matter of controversy." The cylinders were discovered in 1945 in the Tell Harmal excavations near Baghdad, 1945 in the Feli Farmai excevations near Bagndad, which date back to early Babylon. Over 1,300 clay tablets were found in the temple, buried under a huge mound of sand and earth. The first printed music dates from 1473.

# Band Questions Answered by Dr. William D. Revelli

# Why Tune to A?

Why do orchestras and bands tune to the tone At This question has been asked me, and though I study piano, my

Bands do not usually tune to "A" but rather "B-flat." because this tone represents the fundamental or generating tone of the instruments in B-flat, which are predominate in the band. Orchestras tune to "A" because the strings tune to this tone more effectively than any other tone.

# To Gain Publicity

We are twin sitters, our inventious process and have done a great deal of shooting for the past exercised purse, our plants of the past of the past of the past of the past of the folks have advised us to make a career of music. Would you advise us what step we should take to make the first contacts for this field We prefer single popular music. Any help you can give us will be greatly appreciated.

My first suggestion is that you arrange for un audition with a first grade reputable voice teacher or vocal coach; one who will give you honest udvice as to whether or not you have the necessary talent to succeed. If you intend to follow the professionni radio, stage or popular field, you will flud the competition very keen and the qualifications for success calling for more than a good voice or musicianship. This phase of the music profession demands personality, Individual style in selling a song, showmnuship, and other intangible qualifications in putting a song over. In fact, musicianship and voice seem to be less important than the above-mentioned requisites. At any rate, the competition is keen in any of the professional music fields, and you should be assured by a person who knows that you possess the necessray qualifications.

# Future As a Professional Flutist?

I am fourteen years of age and have been playing the flute I am fourlees years of age and have been playing the pute for the past few months. Name falks have encouraged me ta study music as a profession, I would like to become a member of a symphony archestra (I can become a goad ensuch flutist. Do you think there is a future for me in the profes-sional music held?

N. R. Kansas

Naturally, it is impossible to advise you regarding a professional music career without first having an opportunity to hear you piay, llowever, I can give the following advice which should prove helpful, First, I suggest that you play for a "top-notch" professional symphony orchestra flutlst and 1f possible, discuss your plans with several conductors and musicians. You must realize that the field of symphonic performance is quite limited for women, and especially so of wind instrument players. Women find it most difficult to break down the prejudice which has become a tradition in the orchestra field. You must also be certain that you possess the necessary talent, perseverance, and willingness to sacrifice. The road is long and difficult, and unless one is willing to give up many things and work diligently for several years, one would perhaps be more contented by merely making an avocation of music and thereby enjoy it to the fullest extent. However, if you have the talent and all other attributes necessary to become a professional musician, and if that is what you desire more than anything else-go to 1t!

# On Buying a Flute

I would like to purchase a second hand Haynes flute and would uppreciate it if you would give me the names and addresses of some sources from which I can seeme a good instrument.

—L. H., New York

While I cannot recommend any specific store or firm, I would suggest that you seek the advice and assistance of a professional flute teacher. Many wind instruments. new or otherwise, are so out of tune and of poor collstruction, that only a competent performer is qualified to give accurate tests. The selection of a flute is expecially difficult, slace many performers play the instrument out of tune. Seek the help of a fintist whose reputation is such that you can place full confidence in

decision. A lady who heard me sing generously offered to help me try for a scholarship at one of the leading conservatories. My heart told me that this was the one thing in all the world I most desired. But my brain flashed a warning. I was young; my family could not support the hazards of a questionmark career; and who could foresee where four years of delightful but highly specialized training would carry me? It seemed more practical to keep on at school, master a calling that would enable me to earn money, and let the future take care of itself. So I gratefully refused the kind offer, worked for my degree and thus gave myself my real start. I can think of no better preparation for a career in music than the kind of all-round education that gives one a glimpse,

THEN I was sixteen, I was faced with a great

at least, of the world and its people. "The gifted young singer makes a great mistake in narrowing down his studies to voice work alone. During the actual study years, one should be studying everything, with the greatest emphasis upon building



REGINA RESNIK AS TOSCA

a sound vocal technique. Emphasis on voice, however, does not mean the exclusion of other subjects! For, when the career has begun, one stops being merely a singer in order to become an artist. And voice alone cannot make an artist.

### A Sound Vocal Technique

Put it this way; a voice to a singer is exactly what a typewriter is to a secretary-something she can't do without, but which she must know how to use. Not only must she know how to use it; she must know a dozen various skills to let it make sense. The secretary must know grammar, spelling, punctuation, tabulation -many things in addition to the use of her machine. And the singer must know music, history, styles, arteven more things in addition to the use of her voice! Neither the voice alone nor the typewriter alone will supply such knowledge. You simply have to dig in and study! And what you study for, is merely a background upon which to build the sum-total of your serious work. "In my own case, my general, non-musical studies at college have proved to be of the greatest help to me.

MAY, 1948

# Rounding the Circle

A Conference with

Regina Resnik
Brilliant Young American Soprano

A Leading Artist, Metropolitan Opera Association

# SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Still in her early twenties, Regina Resnik has developed a Metropolitan Auditions of the Air award into a noteworthy career, in which she has earned an international reputation for a rare dramatic soprano voice, keen intelligence, and brilliant artistry. Born in New York City, Miss Resnik sang from babyhood on. At fourteen, she was soloist at the Mother's Day exercises in Central Park, accompanied by a band led by the late Mayor Fiorello La Guardia. She attended the New York public schools and upon graduation from high school, at fifteen, realized that whatever career the future held for her must come through her own earnings. Accordingly, she took the liberal arts course at Hunter College, specializing in music and planning to become a teacher. While at college, she began vocal lessons with Rosalie Miller, with whom she has worked ever since. Being graduated from Hunter with the degree of B.A., she intensified her vocal studies and sang whenever she had the opportunity, her roles including those of Lady Macbeth with the New Opera Company (1942) and Fidelio under Erich Kleiber, in Mexico (1943). In 1944, she won her way into the Metropolitan. Her debut (as Santuzza) was scheduled for a certain Saturday. Three days before, she was summoned about noon time, to substitute that night for a colleague as Leonora in "Il Trovatore," an opera she had never even seen. She carried the part to amazing heights of public and critical acclaim and by the time her official "debut" arrived, found herself established. Miss Resnik has sung both in opera and concerts all over the United States, in Mexico, and Canada, and has earned calls to London and the Scandinavian countries. --- EDITOR'S NOTE.

German) put the facility for foreign tougues into my month and made the mastery of roles and diction comparatively simple. In approaching a new character, I go back to my courses in history, literature, philosophy; and am enabled to understand what the world was like at the time my character lived-how people functioned, how they looked, what they thought, what they did, Even my single year of Art History stands me in good stead in preparing authentic costumes. And over and above all, I have been trained in the business of study and research. I am all too aware of the vast amounts I don't know-but at least I have a glimpse of the vista of human continuity, and the mental tools for looking further.

And these priceless advantages (which no superspecialized vocal work could ever yield) are, in the last analysis, the cornerstones of a singing career,

"It seems extremely difficult for the young beginner to realize that voice alone is not the whole story! And, certainly, when one is struggling for vocal surety, it looks like the most important thing in the world. But once a career has begun, one soon learns to recognize it as merely one (great) part of a (still greater) whole, Thus, the best counsel I can offer young singers is to master the whole by means of a general, well-rounded education. You are always building toward a goal, and that goal is approached through the opportunities you get to prove what you can do. The great thing to remember is that when the first opportunity comes, one has to be ready for it-musically, vocally, mentally, every way. Sometimes a singer is ready but the opening fails to come-and that is a pity. Far more often, though, it works the other way around. There is an opportunity-and a youngster 'muffs' it through lack of adequate preparedness. And when that happens, there is no second opportunity.

Required language work (Italian, French, to speak, I still have much to learn! Indeed, the vocal style of each new role brings with it the need of a new vocal approach, and so I flud that I am constantly studying, building, mastering details and nuancings. Further, the question of how one learns to sing well is so completely individual that the things which help me might do actual harm to someone else. There are three points, however, which every singer would do well to study.

# A Singing Breath

"The first and most vital is learning to breathe with a singing breath. We sometimes hear that breathing must be 'natural' and requires no special development beyond making (and keeping) it natural. That can be misleading! Certainly, the singing breath must be based on natural physiological functionings; certainly, once you have mastered those functionings, the singing breath becomes second nature to you. But until you have mastered it, it requires special thought and special care. The singing breath is not natural in the sense that it is the ordinary, everyday breathing that goes on involuntarily and unconsciously. That unconscious breathing is costal and usually fills but half the lungs. The singing breath, so necessary for the support of tone and the maintenance of the phrase, is on an altogether larger scale. It is diaphragmatic, it fills the entire lung cavity, and it must be mastered consciously and voluntarily. Just how you are to master it must be settled between you and your teacherbut mastered it must be.

# Operatic Gestures

"Let me show you why! We often hear people ask why operatic gestures seem so large, so over-natural, compared with the gestures of actors on the dramatic stage. When an actor speaks a brief line like, 'Come here. I want to talk to you,' he uses perhaps a second "As to actual vocal methods, I hardly feel competent of time. In an opera, the (Continued on Page 336)

# Scenes from the Life of Rossini

A Remarkable Moving Picture Produced in Italy, Celebrating The One Hundred and Fiftieth Anniversary of the Composer's Birth

This rare and beautiful film, "Rossini," with a background of the composer's music, produced and sung by a remarkable cast of contemporary grand opera singers, has been a sensation in Europe.

It is presented in America by Best Films Corporation. Here is the synopsis of the picture.

A RRIVING at Naples in 1815, Rossini enters a shop where several townsmen are discussing his music in terms of utmost contempt. They regard him are modernist, without due regard for traditions, when they fall to recognize him and continue with their demundation, he good-naturedly agrees with them. His good friend, the impresario Barbaia, enters and, to the dismay of the others, addresses him by name. Rossini gally admits his true identity and leaves arm—in-arm with Barbaia.

A reception is held in his honor at the court of Naples. Barbala introduces Rossini to the prima ballerina, Margherita Coralli, who is at once infatuated with him. When the renowned and beautiful contraito, Isabella Colbran, arrives, a subtle, vicious enmity between the two women becomes apparent.

Rossini is presented to the King on the following day. To test his ability the King hands him a libretto and commands him to compose an aria on the spotallowing him all of twenty minutest Rossini, a master at rapid improvisation levites a lovely little ong; itsabella sings it is beautifully and the King is delighted. Nevertheless, the King warns Rossini that his opera must be completed within fifteen days—an almost impossible task.

Despite the dire predictions of the critics, the opera, "Queen Elizabeth," proves to be a resounding success. The overcautious impresario, however, had hired a professional claque to make doubly sure it would be well applauded. When Rossini learns of this he is enraged; he threatens to break his contract and flee to Rome, where the Duke Cesarini has offered him employment.

Barbaia tries to force the composer to remain in Naples by sending a guard to confine him to his house. Rosainl sends the man back to Barbaia with an angry note asserting that he must be allowed his freedom. As the poor fellow is leaving to deliver it, he encounters Isabella, who has come to see Rossini. She reads the note and spitefully orders it delivered to the ballerina instead of Barbaia. Disaware of her jeslous and imprevious action, Rossini is greatly pleased by her visit, He is at the point of making a declaration of the second section of the section of

Rossini's "Barber of Seville" is performed in Rome the following year, Every-

thing possible goes wrong at the first performance. The galleries are packed with friends of the composer Paesiello, who had previously written an opera on the same theme. They jeer the players merclessly. The performance is plaqued by accidents: the tenor breaks a guitar string during his serenade; the basse slips, gashes his forehead, and has to sing the famous Gainmay aria with the blood streaming down his face; and during an important scene a cat wanders only the stage, to the malicious delight of the spectators.

Discouraged by the apparent failure of his finest work. Rossint refuses to Discouraged by the apparent failure of his finest work. Rossint refuses to accompany his friends to the theater on the following evening. This time, however, the opera's true worth is recognized, and when Rossint is brought to the theater by his friends he receives a thunderous ovation. His greatness confirmed at last, he omesants to return to Naples.

Shortly afterward his status as Italy's leading composer is threatened when the King, who is sentimentally inclined and dislikes unhappy endings, forces him to replace the powerful murder scene of "Othello" with a tender love duet. Though this opera, too, is a great popular success, Rossini feels he has committed an artistic erme, and hastens to atone by creating a new and greater work, "Moses in Egypt." This composition is acclaimed as a masterpiece, and Rossini's conscience is assuaged.

Six years later, Rossini is the center of admiration and applause at a gala reception in Vienna, Prince Metternich of Austria hails him as the "king of harmony," and commissions him to write a cantata for the European Peace Conference. The feativities are at their height when a friend informs Rossini that the creat Beechworn has consented to see him.

At Beethoven's lodgings, Rossini is overwhelmed by the grief-stricken appearance of the great master, who lives in abject poverty and has long since succumbed to total deafness. When Beethoven praises his works, he can only reply, "Master ... you are a genius." Beethoven's response is a simple, deeply moving one: "... or an unhanow man."

The scene shifts to Paris, five years later. Isabella, victim of a fatal throat disease, is gone Barbaia, too, has been called home, and Rossini is left friendless and lonely. Only his muste is left to him, and as he sets to work on his most enduring masterpice, "William Tell," we hear the thrilling melodies of that great work surging upward in a final peason glopy and everlasting hope.



(2) Rossini meets the famous contratto. Isabetta Colbran (right), and the prima batterina, Marghertta Coratti, at a court reception hetd in his honor.



(3) Isabella sings the aria, if Now This Last Goodbye, which Rossini has just composed in twenty minutes, at the King's command.



(5) Isahella reads the angry note which Rossini had intended for the impresario Barbaia. She maliciously orders it delivered to the ballerina Coralli instead.



(7) The first-night audience at "The Barber of Sevitte," hostite to Rossini because he had used a tibretto already set to music by their favorite composer Paesietto, jeers and whistes at the harassed performers.



(4) At α rehearsal of "Queen Elizabeth" the unfriendly critics pretend an exaggerated horedom and predict that the opera will be a complete failure. They are proven wrong.



(6) In the famed Calumny scene of "The Barber of Seville," Don Basilio nervously wipes the blood from his forehead. He had tripped fallen while making his entrance, adding to the series of accidents which caused the debut of this great opera to fail miserably.



(8) At a rehearsal of "Othello," the sentimental King orders Rossini to change the tragic ending of Shakespeare's story.

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(1) Rossini (huck to camera) listens as a Naples harher, who is also first clarinetist at the Iamous San Carlo Opera House, practices for the evening's performance, The harher and other townsfolk prove heatile to the struggling composer.



(9) The murder scene from "Othello." Immediately after the violent moment in the picture, the tenor bursts forth in on incongruous love song, as the King had ordered



in Egypt," o great ortistic success. Here, he shares the opplause with Isobella, whom he marries soon afterwards.



(11) Prince Metternich (right) proises Rossini at a reception in Vienno.



(12) Professor Carpani (left) brings Rossini to the apartment of the sick and impoverished Beethoven.



(13) In reply to Rossini's worshipful "Maestro . . . you are a genius!" Beethoven whispers sodly," ... or an unhappy man . . "



(14) Lonely and friendless in Paris, Rossini turns to his music and creates his greatest opera, "William Tell."

# My Twenty Favorite Records and Why

Moussorgsky-Stokowski: Boris Godounoff (Symphonic

Leopold Stokowski and the Philadelphia Orchestra Victor DM-391

Fronck: Symphony in D minor San Francisco Symphony Orchestra, Pierre Monteux, conductor Victor DM-840

Kern: My Bill (from Show Boat) Carol Bruce

Messager: J'ai Deux Amants (from L'omour Masque) Yvonne Printemps Victor C-8

An International Song Recital

Brahms: Concerto for Piono and Orchestro No. 2, in B-Flot major

Vladimir Horowitz, pianist, with Arturo Toscanini and the NBC Symphony Orchestra Victor DM-740

Gershwin: Rhapsody in Blue Jesús María Sanromá, pianist, with the Boston "Pops" Orchestra, Arthur Fiedler, conductor

Mozort: Vedroi, corino (from Act 2, Don Giovonni) Victor 1846

Wagner: Die Gotterdommerung: Brunnhilde's Immolotion

Arturo Toscanini and the NBC Symphony Orchestra, Helen Traubel, soprano

Richard Strouss: Duet for Two Sopronos (from Arobella) (Ich Weiss Nicht Wie Du Bist) Marta Fuchs and Elsa Wieber

Polestrina: Misso Papoe Marcelli (Mass-Pope Marcellus)

Westminster Cathedral Choir Victor 35941, 35942, 35943, 35944

Archangelsky: The Creed Challapin and Choir of Russian Church in Paris Victor 7715

Great Songs of Foith Merian Anderson, contralto, with Samuel Mayes, assisting nell, conductor

Victor M-850 Copland: El Solon México Boston Symphony Orchestra under the direction of Victor DM-546

Mozart: Il mio tesoro (To My Beloved) (from Don Giovonni) John McCormack, tenor

Richard Strouss: An Einsomer Quelle Jascha Heifetz, violinist

Beethoven: Concerto for Violin and Orchestra in

Joseph Szigeti, violinist, with Bruno Walter and the Philharmonic-Symphony Orchestra of New York Columbia M-177

E. Power Biggs, organish

Bloch: Schelomo Emanuel Feuermann, 'cellist, with Leopold Stokowski and the Philadelphia Orchestra

Schonberg: Song of the Wood Dove (from Gurre-Lieder)

Rose Bampton and the Philadelphia Orchestra conducted by Leonald Stokowski Victor M-127

by Charles O'Connell

# Part Two

Mr. O'Connell's book, "The Other Side of the Record," attracted widespread attention, inasmuch as no one, during the past quarter of a century, has had as much to do with the practical, artistic, diplomatic problems of making master records as has Mr. O'Connell, who was associated with the RCA Victor Company for twenty years as director of this work. He has made an immense and valuable contribution in his field. This article, written at the solicitation of THE ETUDE, the first part of which appeared last month, will be welcomed by record enthusiasts everywhere.

one can reasonably ignore the importance of the beauty of ecclesiastical music. In this field and not without some prejudice, perhaps, I turn to the unearthly loveliness and spirituality of the music of Palestrina, and I find in the Victor catalog a record made by HMV of the short but ineffably beautiful Mass of Pope Marcellus sung a cappella by the choir of Westminster Cathedral (Victor records 35941, 35942, 35943, and 35944). Do not confuse this choir with that of Westminster Abbey, which is a church of the Anglican communion, whereas Westminster Cathedral is the seat of the Roman Catholic primate of England, The record in question is by no means a recent one, and has not the qualities we expect from records made in 1947, True, I should rather have heard one of the great Italian choirs, such as that of the Sistine Chapel, sing this music. The music itself, however, is so utterly out of this world, and the atmosphere achieved on the records so purely of the church, that I think recording and performance defects are quite overbalanced,

Religious music of another kind may be found on a record which I prize very highly indeed, and that is the Credo from the liturgy of the Russian (Greek Orthodox) Church. This is sung by the deathless Chaliapin with the choir of the principal Russian church in Paris, on Victor record 7715, This music is much more theatrical than we are accustomed to hear in American churches, and it may not arouse the same devotional feelings that the religious music of Bach or Palestrina could stimulate; hut as an example of Chaliapin's great art in a field where one would scarcely expect to find him, it is of extraordinary interest.

While we are looking about in the field of religious music, we certainly should not forget Marian Anderson and her wonderful album of oratorio arias, Victor album M-850, I mention this album with a certain diffidence, since I conducted for Miss Anderson when the records were made. Discounting the orchestral part of the records, one feels here the intense devotion, sincerity, and spirituality of the artist, the power and conviction of the music, and certainly the appealing time. Such a record as this will go far to establish the qualities of reproduction of the highest type. If I were to select one record from the album it would be the tender and heartfelt He Shall Feed His Flock from Handel's "Messiah," or perhaps in another mood, that curious association of melancholy resignation and spiritual triumph which Miss Anderson expresses with such eloquence in the aria, Es Ist Vollbracht (It Is Finished), from the "St. John Passion."

Many record collectors have found it difficult to choose among works by American composers, American music for orchestra has so often heen forbidding, stark, ascetic, so that audiences have been quite satisfied to hear it once, and have not been too eager to buy it in the form of records for repeated hearings. This is unfortunate, since almost any worthy music requires more Though the record is not (Continued on Page 331)

EGARDLESS of one's religious convictions, no than one hearing for thorough assimilation. There is one recording that comes to mind which can be enjoyed on even one hearing and still enjoyed at the fiftieth. Fortunately, the performance is given by a great artist and the recording is of the most brilliant you can imagine. This is the recording by the Boston Symphony Orchestra of Aaron Copland's El Salón México, in Victor album DM-546. Here is truly American music, written by an American, hased on the American scene and full of the sparkle, the color, the driving energy, and intoxicating rhythms which we find not only in Mexico but in our own southwest also.

# An Outstanding McCormack Record

I have never bought a record because it happened to be rare or out of print, but it happens that among my favorites are a few which might be so described. My interest in them, however, is purely musical, and because one or two of them are among my very choicest favorites. I must mention them here. It may be that they are not at the moment available, but they are not permanently out of print, and very possibly during the present year the factories might be in a position

The most perfect vocal record that I know is that of John McCormack singing Il Mio Tesoro from Mozart's "Don Giovanni." Unfortunately, this record was made prior to the electronic recording period, but so much of its beauty shines through that it is still tolerahle, even from a purely recording point of view-at least as far as the voice is concerned. The orchestra, of course, does sound rather pathetic, but the beauty of the vocal part compensates. For purity of style, beauty of phrasing, perfection of enunciation, I know of no record to equal this one. Too many of us are acquainted with McCormack's singing only through little popular songs; too few of us recognize what musicians almost unanimously assert, that he was the greatest singernot the greatest voice, but the greatest singer-of our

My favorité solo violin record is one which was never popular with the general musical public, in spite of the fact that it was made by Jascha Heifetz, This is a little poem by Richard Strauss titled An Einsamer Quelle, This record, which was made a good many years ago, has been out of circulation for some time hut very probably will be listed in the new general catalog which Victor now has in preparation. The music represents a side of Richard Strauss' genius that is seldom revealed. It is a mood picture of profound sensitiveness and tenderness, and consequently it gives Heifetz an opportunity to refute with his how and fingers the often-heard statement that his playing is "cold,"

THE ETUDE

# Of Conventions

Not long ago friend Guy Maier spoke of the Conventions which we traveling artists encounter on our itineraries, and which often cause discomfort due to overcrowded hotel accommodations: for. believe it or not, there are some twelve hundred groups of people convening each year in the United States. And he proposed, as a prize winner for originality. the Convention of Hair Net Manufac-

Well, I believe I can beat that: what about the Bees' Keeners, the Sheen Shearers, and last but not least, the Kraut and Pickle Packers?

I still have a better one, however, Several years ago while motoring to San Francisco I stonged for lunch at Sacramento. That marning I had driven since six o'clock, so I was very much in need of rebuilding my energies. But in the lobby of the hotel, there was a crowd of men with badges, tags, and things dangling from their lapels, all rushing around as if they were going somewhere. "It's the Royal Snapping Turtles," a bellboy informed me. I looked at him, aghast "Yessir . . . Five hundred of them."

When I tried to enter the dining room I found a solid human wall already waiting and barring the way. Well, I was hungry as a bear, and belligerent like those otherwise harmless animals when they are starved. I felt I could have wanted to feel the music all the way from fought all those turtles single-handed and her toes up." cleared my way through, when the hellhoy whispered into my ear: "There's a neat hamburger place right at the corner, Sir." I went there, was served sometored on to Frisco, promising myself to entb, the Franck, the "Unfinished." the enjoy a nice, quiet dinner, then turn in from Charybdis into Scylla. The fleet had once in Sao Paulo, Brazil, she asked if I wild pandemonium.

## Getting Rhythm

I have been reading many articles on the feeling of rhythm, phrasing, and dynamics. I seem to heat out my rhythm of the seem to be the seem to heat out when I want to make a tone "feet, and when I to make a tone "feet, and through these muscles across my back and through my arms. For "plane" I hardly feel the rhythm within at all. Would you please tell me if these feelings that I have are right? I phrasing I hold my breath for right? I phrasing I hold my breath for every phrase and take a new one for the next. I would appreciate, very much, any suggestions or comments.
—(Miss) S. L., Illinois.

". . I got rhythm . . 1 got rhythm . . have it." Can you ask for anything more?" So went the popular song, several years ago, silent way of practicing, wondering by pression on my youthful mind and, with Well, it's an excellent thing to have such what mysterious process she was able to his wide knowledge, he had a story suitan inner feeling, and it can hardly go assimilate the music, regulate her chore- able for any incident in our daily life. an inner leening, and it can indust go assume the state of the state o wrong, since raythin exists even income graph controlled in the property and trape (in French, internal) wrong since raythin exists even in my minu very and trape (in French, internal) music came to life; holding the breath talls necessary, in such a short-lime. The strongly; never assume that you know all derstorm, but more poetically; Tempeth music came to life; holding the bream inheatenment, negative and the second purposes ought also to be profitable, realization left me also shiely puraled, a doubt a thing, or try to talk the other man are respectively numbers 4 and 5 of the profitable realization left me also shiely puraled.

"Feeling thytms" muscularity is not use brought to the satisfact that the same of the country of the satisfact that the same of the country of the satisfact that the same of usual. Not so long ago a woman pamus use in answer where the research whose name was so outrageously bally just as the Partheum is an unforgatable this truth lies balf way between the 3 of the "Harmonics Poetiques et Rewhose name was so outrageously only as a sure rational and another the continuous of hoosed by ner managers unit I will now manufacture of the certainty could I disapprove of her fattery, because it is monies."

# The Teacher's Round Table



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words,

But truly great artists used this feeling in their work, even if they never deemed it necessary to rely on it for sensational publicity. Isadora Duncan was one of thing that approximated dog meat more them. When I conducted her performthan a steak sandwich, drank a cup of ances in Europe and South America she lukewarm, wash-out coffee, and subse- seldom came to the rehearsals. This I quently learned that the owner was the could understand, because she had done bellhoy's father-in-law. Disgusted, I mo. such symphonies as the Beethoven Sev-Tchaikovsky Sixth, so often that they had early for a much needed rest. Alas, I fell become second nature to her. However, just come in, and what I ran into was a would play for her on the piano Beethoven's Sonata Op. 13, the "Pathétique," which she wanted to add to her répertoire. Here I might quote from my book, "An Amazing Journey"

> came to our rehearsal in her street it is not an easy one to deal with in a few clothes. She explained that she wasn't lines since it involves such a broad going to dance. All that was necessary psychological angle. However, here I will was for me to play the Sonata, and she quote from John Philip Sousa's inspiring would listen and compose her interpreta- autohiography "Marching Along," and I tion. After I finished, she asked that I feel that these words from the great man repeat it all again. She observed, through who reached immortality through "rethis repetition, the same attitude of maining himself" all his life will enlightthoughtful concentration, and at the end, en you and show you the way toward a seemed satisfied. "Thank you," she said satisfactory handling of the situation; after I struck the last chord, 'this time I "This quiet father of mine had stored

on phrases ought also to be profitable, reagain net me absolutely pushed, and I have often advised pinnists to try. She produced an anathum of effect, be down; instead, agree as nearly as possible "Version" of Pikrimaco, first year, and committed as the method for mone and constant. and I have often advised plants to try. She produced a magnitude of variety for the control of t cultrely noble and sincere. Her art force him to see yours, No better way of Lore), and Benediction de Dieu dans beaught to the striving research of either can be found to get at the tenth. one ones, or course).

"Feeling rhythm" muscularly is not unbrought to the striving research of esthecan be found to get at the truth."

Conducted by Maurice Dumesnil Eminent French-American

Pianist Conductor, Lecturer and Teacher

harmonious gestures. With one motion of her arms, she could express more than fore her !

are endowed by Nature.

### Where Wisdom Comes In.

Recently I discussed problems with a piano teacher who is swamped with pupils, and she said she never has troupupils, and site said she never has trou-led with them, or their parents. She never scolds or shows displeasure over the lessons. She tries to correct all mis-takes and poor habits, but makes no com-ment. No matter how poorly the pupils play, each month she sends a note to the parents, expressing how pleased she is parents, expressing how pleased she is with the wonderful progress the pupil is making. She said this was the way to such a property of the pr

An Annuang Journey:

"I was surprised to see that Isadora I understand your problem readily, and how easy it is to say it right.

up wisdom from a multitude of sources. "I was anxious to see the results of this Many of his observations made an im-

mention it here, came out with press and the formula to the strong control of the detail of the dependence of the rendered stories starting that when she played, she because and through beautiful stories starting that when she played, she because which the starting that when she played, she have a manifestation of the element of the starting that when she played, she have a manifestation of the detail of the starting that when she played, she have a manifestation of the element of the starting that when she played, she have a manifestation of the element of the starting that when she played, she have a manifestation of the element of the element of the starting that when she played, she have a manifestation of the element of the el stories stating that when so particular that were no binding garments "because she ings of the human soul through beautiful, perhaps you have been too blundly frank

in the expression of your dissatisfaction over your pupil's lack of progress. Mag I suggest that you-and the other teacher too-meditate over the illuminating lines quoted above. Then you will realize that while nothing is gained in the end by concealing the truth, it is advisable to present it in such a way as to gain from the parents an understanding which will load to an improvement in their child's attitude, and secure for you their cooperation and good will.

### Mistreating Debussy's Name

scores of painters, sculptors, and mu- Not dozens, but hundreds of times sicians. This was one of the secrets of have I been asked how to pronounce Deher success, and the great magnetic force bussy's name correctly. Sometimes when which enabled her to sweep the world be- 1 answer. I bear one allbl which I must admit is justified: "But that is the way Yes, indeed, I believe strongly in "In- we heard it over the radio." Well then, ner feeling," for it can bring forth the my friends, what follows ought to be expressive gifts with which human bodies taken in hand by the radio autouncers themselves! Let's start a movement among Round Tablers, to stop so much tampering with the pronunciation of this great man's name. Here we go

First of all, one must never say Day bew-sea, or Dec-buss-ee, "De" is somewhat like Duli-or the first syllable of de-liberate. "Bn" sounds exactly like the German umlant (il), "Ssy" is like a short and clear See, not Ilngering.

Anyone who has studied German will have no difficulty to pronounce "bu." A good phonetic exercise is as follows: pucker your lips as when you whistle. Think "e." but don't say it : cover it over, for the il is emitted a little farther back, the sound being somewhere half way between e and oo,

Glide smoothly over the three syllables, for no accent or emphasis should be placed on any of them.

Now you have the fundamentals, Go ahead and practice, and see for yourself

### Wants English Titles

I am a fairly advanced planist, and I especially enjoy playing descriptive pieces. However, sometimes I am puzzled because However, sometimes I am puzied because I don't know the English meaning of the titles. Here are a few of these: As bord dwne source; Orange; Cauligne d'amour; Besediction de Dicu dans la Solliude, all by Lisat (the last one is a real humdinger; so beautiful, but what does It mean?), Also: Misricrovide by Nevin; D'anderstunden by Heider; and Le Lidon (Lichner, I surely will appreciations by Lichner, I are lidon). ciate any help you give me.
—(Mrs.) E. E. S., Colorado.

(Continued on Page 329)

investigation. The purpose of the investigation was to present recommendations, in reference to music teaching, to be passed on to the Carnegie Foundation -Education as Emancipation for the awarding of grants. My personal interest in the project centered in the educational problems and conditions I was thus privileged to observe. One of the chief problems dealt, not with the 'poor student,' but with the one who had made acceptable grades, passed all his examinations-and who then came back to visit

A Conference with

# Harold Bauer

Internationally Renowned Pianist and Teacher

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT



HAROLD BAUER can say, in any absolute fashion, just what standard of speed was then accepted as fast, and what speed

should be faster? Also, how much faster? Thinking

about things like that forms an important part of music

study, and the student who engages in such thinking

can take active and joyous part in enlarging our find-

"At the Julius Hartt School we have an interesting

system, calculated not at all to settle problems, but to

encourage thought about them. Once a week we have

an open discussion before the student body. The dis-

tinguished musicologist, Dr. Alfred Einstein (not to be

confused with Professor Albert Einstein) is a member

of the faculty, and he and I engage in animated dehates,

Dr. Einstein basing himself on his wide knowledge of

music as a whole, and I, on my more limited knowledge

of the past two hundred years or so. From these dif-

ferent viewpoints we engage in battle and the victory

is counted entirely in terms of how deeply the students

are stimulated to think, Recently, for example, Dr.

Einstein posed the view that Mozart's music should

be played without expression because the keyboard of

that time admitted of none. I insisted that Mozart's

music is expressive, regardless of keyboards, because

there is human feeling in it. No definite conclusion was

ings, and certainly, his own.

"In this sense, music study can hardly be pursued as a thing apart, alien to the rest of the current of human endeavor. In this same sense, music study challenges the student to enlarge his perceptions; to regard the music he studies not as an exercise in notation and finger posture, but as an expression of valid human thought, set within the frame of the time that produced it, but powerful enough to affect the listeners of any time. And the student who so regulates

"COME years ago, the Association of American Colleges invited me to make an interesting tour of

his Alma Mater, having forgotten everything he had

learned, except the limited number of facts and skills

which enabled him to earn his living. It was a matter

of common occurrence thus to find a successful young

salesman who had shaken off his entire acquaintance-

ship with world history; a promising lawyer who in-

clined to smile at the efforts he had put into studying

algebra, 'Education,' apparently, meant an amount of

knowledge assembled for the purpose of serving a

tangible, practical end; anything not serving

this end could safely be ignored. I mention this

experience because it illustrates so clearly all

"To my mind, education means emancipa-

tion. We study not merely to earn, but to make

ourselves better-rounded citizens. This demands

that we win the mastery of our thought

processes; and that, in turn, demands that we

free ourselves from misconceptions—all sorts

of misconceptions, in all sorts of fields. My ac-

tivities in the college experiment consisted in

visiting classes of all subjects and grades, talk-

ing to the students, and trying to find a means

of establishing connecting associations between

the various studies. In classes the subjects of

which were quite out of my line, I would listen

and then, at any given moment, raise my hand

to suggest an interesting association between,

let us say, metallurgy and music; to ask the

students to discuss what such a connection

could be. In a word, I tried to integrate studies

because such integration is, to my mind, the

purpose of education. It is an excellent thing

to study Biblical history; it is even better to

relate Biblical history to a consideration of

Music Study a Challenge

present-day problems of civil government.

that education ought not to be.

his mind as to penetrate such expression and release it, is on the way to becoming a musician.

"I am not interested in telling students how to do things. Indeed, I believe that excessive dogmatism is a blow both to good teaching and to good learning. The worst teacher is the one who says, 'Do this because I say so.' The worst pupil is the over-docile one who absorbs instruction without thought. In dealing even with basic essentials it is better to demonstrate than to 'command,' It would depress me exceedingly to tell a pupil when to put down the pedal, or where to put down the key. I find it much more stimulating simply to demonstrate to him that, if he puts down the pedal at such a point, such a result will ensue; that if he puts down the key at the back, he will have more cumbersome leverage than if he puts it down at the front, The student who is encouraged to think and deduce for himself will learn to use his mind-which will make him not only a better musician but a more integrated human being.

"Music, with its wide reach of non-absolutes, is a particularly good field in which to train students to realize that matters of thought and feeling-of interpretation-are by no means fixed; that many points have never been decided. Take, for instance, an indication of accelerando in a work of Mozart's time. Who

Harold Bauer as a standard of artistic integrity, this eminent gentleman now devotes his tremendous vitality to teaching. He divides his time between the Manhattan School of Music in New York City and the Julius Hartt School in Hartford. in New York City and the Julius Harling School of Connecticut, with guest terms in Southern colleges. One of Harold Bauer's earliest public was Harold Bauer. Having been Harold Bauer's earliest pupils was rarold Bauer. Having been launched on his career as a violinist, at the age of eight he discovered an affinity for the keyboard and helped himself to master it—with such success that Paderewski engaged him to practice the orchestral parts of concerti with him at a second piano, firmly believing that the young man had been trained to that instrument. Keen, alert, and looking not a day older than when he held audiences enthralled, Harold Bauer gave an hour of his scanty leisure to discuss music education for readers of TRE ETUDE. —EDITOR'S NOTE.

Retired from a concert career which established the name of

thought processes of Mozart's mind-but the students went away thinking about the question. Which is all we had hoped for. To provide students with the materials of study and to set them thinking things out for themselves is, to my mind, the best kind of education. "It is a mistake, I believe, to insist too much on how

a work should be played. Performance standards change with successive eras and none of them are too important. (Let me here make clear that by performance standards, I mean just that-the standard of performance set by eminent performers-and not at all the development of the composer's intentions, which are indicated by him, and thus are an inherent part of the work.) To illustrate, let us consider Czerny's edition of Bach's 'Well-Tempered Clavichord'-the first work published by the now famous firm of Peters, Leipzig, and also the first annotated edition of any piece of music. In his preface, Czerny tells that he made his annotations in accordance with his recellection of Beethoven's playing of these preludes and fugues, Certainly, Beethoven's playing would seem valid authority, and this Czerny edition remained the accepted and popular one for about a century. But more recent researches into Bach's original manuscripts have completely upset Czerny's notations. Indeed, posterity has concluded that either Czerny did not remember correctly, or that Beethoven was wrong. Editions based on Bach's manuscripts vary greatly from Czerny's. Which proves that mere traditions of performance - even Beethoven's performance (if Czerny's authority be accurate) -matter very little.

"No, what matters is the impact of the music itselfthe meaning which the composer put into it, released, in faithful performance, to listeners. And the business of music study is to train young people to search for that meaning and to strive for its faithful release.

"I am optimistic that this high purpose animates more and more of our teaching methods today, and that more and more students are learning to think, musically, for themselves. Recently an acquaintance spoke to me of a phenomenon appearing in our newspapers. Many debut recitals seem to earn the criticism that the young performers show greater ability in fleet and loud finger of the circumstances of Mozart's day and the actual work than they do in pene- (Continued on Page 208)

# First Performances and Radio

by Alfred Lindsay Morgan

N THE DAYS of our parents and grandparents, first performances of musical works were events of the concert hall and opera house, restricted more often than not to a single locality, Music lovers across country read in their newspapers or musical magazines accounts of these events, but unless the work in onestion was scheduled for performance in their own city years might pass before they had an opportunity to hear it. There is and always has been a healthy curiosity about new and unfamiliar music among the nation's music lovers, and radio is today giving its listeners opportunities to assess the values of such music. In some cases, the broadcasting companies have stolen a march on concert hall managers by presenting the first performance of an important work. Frequently, the event is a double one, a first presentation heard in a local concert hall as well as on the air. It is unfortunate that more publicity about first performances on the airways is not promulgated, Radio listeners are equally as anxious as local ones, who follow the morning-after reviews of concerts, to know what critics think of a new work. The growing interest of young listeners throughout the country in radio events of new and unfamiliar music is astonishing. We are constantly running into some young person who tells about listening to such performances. Many speak with an unmistakable enthusiasm and interest for these events.

Some of the youthful listeners, readers of this magazine, have written us that many of radio's finest musical broadcasts are scheduled at a time in their locality which is too late for them to hear the programs. Unfortunately, not every station scheduling a network program presents it at the same time that it goes on the air at the point of origin. Frequently, because of local commitments, the program has to be rebroadcast at a later hour

In recent months, there have been quite a number of new musical events on radio. The first performance in this country of Rachmaninoff's long-lost First Symphony in D minor was given by the enterprising conductor, Eugene Ormandy, in his Philadelphia Orchestra broadcast of March 20. Commenting on the occasion, Dr. Ormandy said:

"Rachmaninoff's death five years ago culminated many years of the most friendly and intimate association between him and The Philadelphia Orchestra, which he more than once said and really believed was the greatest orchestra in the world. At least five premières of his works for orchestra, or for orchestra and piano, were given by this organization. So it is a little like old days, but at the same time sadly different, to be working on a Rachmaninoff 'first time.' '

The composer wrote his First Symphony in 1895 at twenty-two. It received its première two years later at St. Petersburg, under the direction of the noted composer, Glazounoff. Its cool reception by the public and the press plunged the youthful Rachmaninoff into a state of depression that prevented him from composing for over a year. His copy of the symphony became lost and only recently was found in the archives of the Leningrad Conservatory. Given a second performance in Moscow by the State Symphony Orchestra in 1945, the work received high praise from Russian critics, Considering Rachmaninoff's popularity in this country with old and young alike, this radio première must have been a highly gratifying one for many of his admirers.

The WOR Orchestra, under the direction of Sylvan Levin, has been presenting concerts of modern music each Sunday afternoon, with emphasis on the works



MARTIAL SINGHER

of new and promising composers. Several new compo- win, who saw only the exterior of that city. sitions have made their radio debut under Mr. Levin's baton and three of these have been world premières. WOR is the New York station of the Mutual Network, and these concerts emanate from there-1:30 to 2:00 the ladies a break, Three original works of three women composers were played. These were "Symphonic Suite for Strings," by Marion Bauer, Intermezzo for Orchestra, by Esther Williamson, and Concertino for Piano and Orchestra, by Vivian Fine,

Columbia Broadcasting System presents "Music You of this program—the violinist Jascha Helfetz, who has Concert Orchestra, with guest soloists, 'rhe title of the program is a misnomer, since many of these concerts offer unfamiliar and seldom-heard works which only a small part of the radio audience could be expected to know. This is a broadcast worth looking up and regularly tuning-in. We recall with pleasure several unusual programs, especially the one which presented the Metropolitan Opera baritone, Herbert Janssen, in three songs by Hugo Wolf, These were the "Harfenspielerlieder" ("Songs of the Lyre Player, or Minstrel") which are too seldom heard. Then there was the pro-

RADIO

gram by the English pianist, Harriet Cohen, who gave two delightfully, seldom-played works for plane and or. chestra-the Morning Song by Sir Arnold Bax (a composition written especially for Princess Elizabeth's twenty-first birthday) and the Rapsodia Sinfonia by the Spanish composer, Joquin Turina. On March 7, the Metropolitan Opera barltone, Martial Singher, sang a group of early French songs and arias by Lully Rameau, and Gluck. Of interest was the singer's inclusion of the Gluck air, Che faro senza Euridice, usually sung by contraltos. We recommend that listeners look up this program, which offers decidedly unusual fare. You never know what you might hear since, as far as we can ascertain, far from adequate publicity is ac-

corded these broadcasts. To honor Lincoln's birthday, Karl Krueger and the Detroit Symphony Orchestra presented in its February 8th broadcast Daniel Gregory Mason's rarely heard Lincoln Sumphony, which proved an interesting and worthwhile revival. There have been many radio premières in recent broadcasts of the Boston Symphony Orchestra on Tuesday nights. Richard Burgin, associate conductor, programmed Hindemith's Symphonia Serena on February 10, and Dr. Koussevitzky played the Symphony No. 4 by the contemporary Italian composer, Mulipiero, on Murch 9. Both works have prompted much critical controversy. The Maliplero, subtitled "In Memoriam," dedlcated to Koussevitzky's late wife, Natalie, is a work reflecting the human anguish and sorrow of the "tragic years that we have lived and continue to live." This was an important radio first performance with an emotional impart that must have stirred many music lovers, for-as Olin Downes in the New York Times has said-the symphony was a "profoundly sincere and Impressive lament."

The highlight of the Stokowski-Philharmonic-Symphony Orchestra broadcast of March 21 was another radio première-a performance of a new work, The Seine at Night, by the distinguished music critic, Virgil Thomson, This contemplative score has been described by the composer as "a landscape plece, a memory of Paris and its river as viewed nocturnally from one of the bridges to the Louvre. The stream is so deep and its face so quiet it scarcely seems to move. Unexpectedly, inexplicably, a ripple will lap the masonry of its banks. In the distance, over Notre Dame, or from the top of the faraway Montmartre, fireworks, casual rockets, flare and expire." Here agush we had the American in Paris, but reaching out deeper than Gersh-

Radio has been rich in first performances in recent months, far too many to enumerate or recall here. Remembering our parents' and grandparents' days, we can be highly gratified for the many privileges that P.M., EST. In his program of March 14, Mr. Levin gave radio has brought to us. Today, people all over the country can discuss the merits of a new work by virtue of its performance on the air,

The Telephone Hour, heard Mondays from 9:00 to 9:30 P.M., EST-via the National Broadcasting Sys-Sunday nights from 11:30 to Midnight, EST, the The featured artist of the evening was an old favorite played several times each season since the inception of the Telephone Hour. Maggie Teyte, another old favorite, returned on April 26. One of America's best loved artists, the baritone John Charles Thomas, will be Soloist on May 3. Licia Albanese, the soprano, sings in the May 10 broadcast, A special program for May 17 is to be announced later. The following artists are scheduled thereafter: Bidu Sayao, soprano, May 24; Bianche Thebom, mezzo-soprano, May 31; Gladys Swarthout, mezzo-soprano, June 7; William Kapell, pianist, June 14; Jascha Heifetz, June 21; and Ezio Pinza, basso, June 28.

April and May are months of transition in radio, months in which the winter season programs end and the summer fare begins to take their place. Since at the time of writing little information is forthcoming, discussion of the summer programs will have to be

THE ETUDE

# CHILDREN LOVE MUSIC

"THERE'S MUSIC IN CHILDREN," by Emma Dickson Sheehy, Pages, 120. Price, \$2.00. Publisher, Henry Holt and Company.

A fresh approach to an old problem by an expert kindergarten teacher in Teachers' College of Columbia University. The child, in his elementary approach to life, thrives on imagination. Play is his medium for reaching understanding. He loves music and poetry, if he receives it naturally, and does not have them imposed upon him as studies or jobs. All who have to do with the teaching of little tots may read this attractively illustrated book with profit to themselves and their little pupils.

### Tone Doctors

"MUSIC AND MEDICINE." Edited by Dorothy M. Schullian and Max Schoen, Pages, 499, Price, \$6.50, Publisher, Henry Schuman, Inc.

"Music exalts each Joy, allays each Grief, Expels diseases, softens every Pain, Subdues the rage of Poison, and the Plague; And hence the wise of ancient days ador'd One power of Physic, Melody and Song."

Thus wrote John Armstrong, Scotch poet and physician, in 1744. He was not, however, as he intimated, the first doctor who sought to point out the alchemy of music in the treatment of disease. All through the ages the wise men and philosophers have sensed intuitively that music might some day be used to alleviate the physical and mental suffering of man. When Dr. David, harp in hand, ministered to King Saul with music, His Highness "was refreshed, and was well, and the evil spirit departed from him." Thus, according to scriptural history, David started a profession which today, some three thousand years later, looms large in the public mind.

"Music and Medicine" is by far the most comprehensive work we have yet seen upon this subject. The editors are writers of top competency who have had wide experience in research in music. Miss Schullian has degrees and honors from several universities, including Western Reserve, The University of Chicago, The American Academy at Rome, and other scholarly institutions. She has made a specialty of medical incunabula. Max Schoen is Professor and Head of the Department of Education and Psychology at the Carnegie Institute of Technology in Pittsburgh. His degree of Ph.D. was bestowed by the University of Iowa. His special work has been in the field of Music and of

The book is really a collection of essays from authorities of long experience. Here is the imposing list: I. "Music and Medicine Among Primitive Peoples" by Paul Radin; II. "The Use of Music in the Treatment of the Sick by American Indians" by Frances Densmore; III. "Music and Medicine in Classical Antiquity" by Bruno Meinecke; IV. "The Story of Tarantism" by Henry E. Sigerist; V. "Music and Medicine in the Renaissance and in the 17th and 18th Centuries" by Armen Carapetyan; VI. "Rhythm and Health" by Charles W. Hughes: VII. "Medical Men Who Have Loved Music" by Fielding H. Garrison; VIII. "Occupational Diseases of Musicians" by Alfred H. Whittaker : IX. "Emotional Expression in Music" by Howard Hanson; X, "A Psychiatrist's Experience with Music as a Therapeutic Agent" by Ira M. Altchuler; XI, "The Musician's Approach to Musical Therapy" by Arnold Elston; XII. "Music in Hospitals" by Willem van de Wall; XIII. "The Place of Music in Military Hospitals" by George W. Ainlay; XIV, "Music in Industry" by R. L. Cardinell; XV. "The Development of an Experimental Psychology of Music" by Charles M. Diserens; XVI, Conclusion: "Art the Healer" by

Dr. Schoen in the concluding chapter writes in authoritative manner, and Dr. Schullian gives a list of over a thousand selected references (books, articles, pamphlets, and so forth) in English, French, German, Latin, Spanish, and Russian, which includes seventythree citations from articles which originally appeared in THE ETUDE : these references deal with (1) The effect of music on man and its value as a therapeutic agent.

# The Etude Music Lover's Bookshelf



# B. Meredith Cadman

(2) The industrial and occupational use of music. (3) Field and Liszt with ease. He then had some lessons Health and disease in musicians. (4) Medical men who have loved music,

# A GREAT RUSSIAN MASTER

"THE MUSORGSKY READER, A Life of Modeste Petrovich Musorgsky in Letters and Documents." Translated and Edited by Jay Leyda and Sergel Bertensson, Pages, 474. Price, \$6.00. Publisher, W. W. Norton & Company, Inc.

Here is a biography of a great Russian master presented in the letters and statements of other Russian masters, Stasov, Cni, Balakirev, Rimsky-Korsakov, Borodin, and Tchaikovsky. In other words, this blography is non-fictional and the reader is left to draw his conjectures from facts. The work is one of the finest examples of documentary musical research we have seen, Read with the care that it demands, the

from a teacher named Hevke. On leaving an army preparatory school he entered the School of Guards Cadets and later was enrolled as an officer in the Preobrazhensky Guards, one of the crack Russian regiments. His improvisations at the piano were amazing, and his rich baritone voice made him a social favorite. Up to the age of twenty-two he was an amateur. Then he met Alexander Dargomizhsky, the famous Russian composer and planist, who was a protagonist for the new Russian School; although he had been trained largely in Paris, Brussels, and Germany. His enthusiasm inflamed Musorgsky, who studied all the German classical writers and although still burdened with his military duties, essayed many serious compositions. He abandoned his military future and took a small Government position, Reduced to penury, he became a victim of drugs and alcohol. He was neurotic and extremely sensitive, and was brought to the depths of despair by the death of his mother. Somehow, during this period he wrote the score of his monumental work, "Boris Godunov," which was first produced at the Maryinsky Theatre in 1874, when Musorgsky was thirty-five years old, (It was not given in America until thirty-eight years later.)

"The Musorgsky Reader" starts with letters dated 1857 and concludes with a short biography by Hugo Riemann, written in June 1880.

One of the editors of this remarkable book, Sergei Bertensson, is known to readers of THE ETUDE as a contributor to this magazine. His father was Musorgsky's physician who, recognizing the composer's talent, was forced to disagree with Leo Tolstoy who said, "I like neither talented drunks nor drunken talents."

Vladimir Stasov, in a letter to Mili Balakirev, wrote about Musorgsky's last days:

"The doctors (Bertensson) now say that these were not paralytic strokes, but the beginning of epilepsy. I've been with him (Musorgsky) today and yesterday (Borodon and Korsakov were there yesterday and the day before, many other friends as well); he looks as if nothing were the matter with him and now recognizes everybody, but he talks the devil knows what gibberish and tells lots of impossible stories. They say that besides the epilepsy and the strokes he is also a bit mad. He is done for, though he may linger on (the doctors say) for a year, or only for a day . . .

"The published dates of Musorgsky's birth and death are variously stated in different dictionaries; doubtless owing to confusion resulting from the Russian calendar.

### MASCOT ZIFF

"ROBERT SCHUMANN AND MASCOT ZIFF." By Opal-Wheeler, Pages, 167 (6½ x 9 inches), Price, \$2.75, Publisher, E. P. Dutton & Co., Inc. Musorgsky which could not be attained in any other

Another of Opal Wheeler's stories of the youth of great composers, told with her engaging style and il-Instrated with drawings by Christine Price. A fine gift book for children. Ziff, Robert Schumann's kitten, is a new figure in musical history, but adds interest to his mother. At nine he played difficult compositions of the tale,

MODESTE MUSORGSKY

reader will become possessed with a knowledge of

This tremendous genius was born at Karevo, Pskov

province, March 21, 1839, and died at St. Petersburg,

March 21, 1881. His father and mother were both

music lovers and his first lessons were received from

# The Oldest Musical Organization in the World



A PERFORMANCE OF THE COURT DANCE This was imported from the Asiatic mainland in the This was imported from the Aslauc mamiand in the eighth and ninth centuries. The dancers are men who wear ancient costumes and headdresses and carry swords. The "Great Drum" which is used to accompany the dance is at the left of the platform.

THE JAPANESE Imperial Court Orchestra, probably the oldest musical organization in the world. is still in existence in Tokyo today. It is one of the curious anachronisms which a modern Japan inherits together with an emperor. The Orchestra was officially founded by the Emperor Mommu in the year 724 and has been maintained in an unbroken line by the Imperial Household Department, Some of the present musicians even claim to be the lineal descendants of the original group.

The music which the Orchestra plays is some of the oldest and most esoteric art music in existence, Since it is performed only by the court musicians for the members of the Imperial Court, it is understood and heard by a very small and select group. Few Japanese outside of the palace have had the opportunity to

Originally brought over from China, Korea, Manchuria, and India, it sounds totally unlike the Japanese music heard outside the palace walls. In fact, it does not resemble the music to be heard anywhere in the Orient today, although it has some similarities to the ancient Korean music which still survives, Curiously enough, however, it bas some resemblance to modern Occidental compositions.

The Imperial Orchestra made its first public appearance in 1934, after playing exclusively for the court for twelve hundred years. On that occasion it performed at the Theatre of the Imperial Hotel in Tokyo for the delegates to the International Red Cross Conference. The musicians were their court costumes of costly materials in beautiful colors, which were exact copies of those worn hundreds of years before. Their instruments were old, or else replicas of ancient models. and unlike those in general use in Japan today,

While the first half of their program was devoted to the playing of the original music on ancient instruments, it was significant of the modern trends in Japan that for the last half, the musicians doffed their period costumes, donned evening clothes and played modern arrangements on European instruments, This was done under the direction of the Italian instructor of music in the Imperial Household Department, whose duty it was to teach the court musicians Occidental music. The Orcbestra subsequently gave several more performances outside the confines of the palace, for members of the diplomatic corps and other invited guests, but has not been heard publicly since 1937. However, since the close of bostilities, it has played several times for members of the Allied occupation.

The amazing preservation of this ancient organiza-

Emperor Hirohito's Court Orchestra

# by Eloise Cunningham

country like Japan, where tradition has a strong hold. the highly refined Helan court, bringing with them The culture of the old days has been handed down from father to son as a solemn obligation, This reverence for the past, and extreme conservatism, are difficult for the Occidental to comprehend or appreciate, and it is problematical whether such an archaic and highly specialized art can survive the impact of modern life.

The old court music is called Gagaku which means "authorized music." The term refers to the classical dancing and singing which the Orchestra accompanies,

THE "GREAT DRUM" USED IN OUT-DOOR PERFORMANCES BY THE COURT ORCHESTRA The diameter of the drum is over six feet. The player wears the court costume and headdress which have been in vogue for hundreds of

as well as to the purely instrumental forms. The dance is a form of musical pantomime or ballet, in that dramatic incidents of the past are acted out. It is performed today only by men whose gestures are highly stylized and symbolical.

Gagaku includes sacred and secular styles of both the traditional Japanese music and that brought in from foreign countries. It was carried over to Japan from the Asiatic mainland as early as the fifth century; first via Korea, later directly from China and from Lin-yi (the old Chinese name for present French Indo-China). Coming in with the teaching of Buddhism, it was originally employed as an adjunct to religious ceremonies, but was later used in connection with secular functions as well. The principal importation of foreign music took place during the Tang Dynasty of China in the eighth and ninth centuries. At this time

tion and its art could only have been possible in a large numbers of Chinese and Korean musicians joined their music, dances, and Instruments,

All these foreign styles of music were more or less fused and adapted to suit the Japanese taste, and the native musicians wrote new compositions in imitation of the Imported models, From the eleventh century, however, the music is said to have been largely stabilized and the court musicians claim that the compositions which they play today are practically unchanged from that period. This would seem jucredible were it not for the fact that precedents established ages ago dictate not only the music to be played on a particular occasion, but bow it is to be played as well.

In the early days of Gagaku hirge size orchestras and choruses were in use, and it is said that the music made by the three hundred singers and three hundred instrumentalists could be heard for long distances from the palace. The present Orchestra consists of a much smaller number of musicians, fifty some families contributing sons. It is the hereditary nature of the post which is largely responsible for the continuity of the ancient art. In the Year 686 an Imperial order rend, "The male singers and female flute blowers must make it their own profession and hand it down to their descendants and make them learn." Since that day the appointed families have supplied a son, or, lacking one, have adopted a son to serve as a court musician.

The education of a court musician is a long and arduous process. It usually commences when he is a child of about seven. The older ones instruct the younger, passing on the musle and traditions of performance mainly by rote. A crude type of notation exists, but it is more of an aid to memory than an exact indication of what is to be played. Consequently, the mastering of a composition necessitates endless hours of repetitious practice, during which the pupil must imitate exactly the playing of the teacher, Each musician learns to play a number of different instruments, but he usually specializes in one particular style of music such as the Chinese, Korean, or ancient



THE COURT ORCHESTRA IN ONE OF ITS RARE PUBLIC PERFORMANCES The plucked dulcimers are in the upper left of the picture, the flutes and oboes in the upper right, and three of the miniature reed organs are visible in the lower

THE ETUDE

The best advice any teacher can give is concerned with well modulated practice of sustained sounds, sung one at a time in as good balance as possible, Soon the hest qualities will-carry over into the more unmusical regions and the vocalizing of groups of two or three toues (medium A-B, B-flat-C; D-C, C-B-flat; and G-A-B, A-B-C#, and so on) will help to develop smooth and well connected sounds. Next, the same idea should be developed into complete sound cycles, beginning and ending on the same tone (A-B-A, B-flat-C-B-flat, G-A-B-A-G, and so on). This practice cannot be completely successful without carefully sustaining the voice from one note to another, never allowing the sound to drop away. At last we find the entire medium range at our

Working from the middle of the voice we find we can build a reliable "song-range" long before the highest and lowest tones could possibly be ready for use. Sensibly enough, almost every pupil wants this part of the voice to be ready first for simple song-singing, realizing that only time and understanding can help to utilize the entire voice. The teacher who starts at the top of the voice finds few songs devoted to head register alone: likewise the teacher who begins with the chest register cannot provide songs for that confined range. The sensible thing to do in either of these instances is to work at once on both high and medium or low and medium. In some cases, however, it is necessary to begin from one extreme, as in the case of the bass or contralto whose low voice may have asserted itself first. We must work carefully from the chest into the medium, hopefully building a full, mellow quality on an almost nonexistent register until there is sufficient range for

Constant use of figured scales will aid in interlinking the tones of the voice and at the same time will develop the numil's ability to sustain longer passages. Any simple variation on the scale will suffice, with the slow. sustained singing of the plain scale by syllables (ascending and descending) to assure continuity. I disapprove of some "old-fashioned" ideas in solfeggio with regard to the "Fixed Do" approach to all syllable scale work, and maintain that this trivialty has no place in present-day sight singing methods (or for whatever else it might have been designed). However, I do see a great advantage in the use of ordinary "sol-fa" as it provides a wonderful preparatory endeavor suitable for introduction to word moulding and the blending of consonants and vowels. In this light, nothing can take the place of "do-re-mi;" the singer who knows his syllable scale backwards and forwards is well prepared

for the art of enunciation in song, It is advisable to urge that each pupil practice first on the words and phrases most suited to his voice; sometimes "Do-vou-know," "You-will-go," "See-thedew," "Sing-a-song," or "Love-the-Lord" will be accomplished easily with tonal smoothness and clarity of diction. Words which come naturally to the singer will be his best point for study, and eventually other words will take on the same naturalness. Few are the vocalists whose diction is so flawless as to need no practice; in view of this fact even the artist-punil should spend his free moments' practicing stubborn phrases which evade conquering. How to sing with both sensible tone placement and clarity of diction is one of the greatest problems we face. In listening tests the "hill-billy" singer often excels in wonderfully direct "song-story-telling" because of his well enunciated naturalness while the classic vocalist is rarely understood. Perhaps our present-day "popular song" stylists have made the compromise between beauty of tone and naturalness in singing meaningful words. Many have

MAY. 1948

Encouraging Legato Singing by Lloyd Mallett

which would become any vocal presentation, (1 think of Hollace Shaw on the Saturday Nite Serenade; Thomas L. Thomas on Manhattan Merry-Go-Round; Margaret Daum, Evelyn MacGregor and Donald Dame on The American Album of Familiar Music; Kenny Baker, Dennis Day, and many others who lend beautiful voices and clear enunciation to the air lanes).

Perfect legato through sustaining the tone need

not interfere with good articulation Many singers however, allow the covered quality to muffle even the best and simplest words, Again we must compromise between the extremes; a chrillness resulting from no tonal covering. Each nhrase needs carefu handling and perfect tone balancing before the lyrics should be attempted; a careful vocalization of each song helps prepare the way It is my conviction that the student gets double benefit from each song if be uses it first as a vocalise (sung through on well mellowed vowels such as "oh," "oo," "ah," and "aw") and finally as song. For this reason I use no book of vocalises; songs are better understood because they are better prepared. The slow pupil progresses much more rapidly by this system and is much more secure in that he has doubly practiced his assignments each day.

Naturalness in song is probably the answer to many problems, in-

cluding the all-important subject of song "story acting is the field of Oratorio; this noble form of sacred telling," which is sadly neglected. We must constantly be reminded that the voice is the only instrument capable of forming words and music together. Therefore, we should strive toward a perfect union between these two factors. A wondrons voice alone is not enough: only through complete understanding of all the things pertaining to the words and their relationship to the voice can a singer actually fulfill his complete destiny

The term "coloratura" has come to mean a type of voice to many people, including singers, whereas it really signifies a "style" of singing rather than a high voice A "coloratura soprano" is a light, flexible lyricsoprano capable of executing florid music with ease

fine voices and good diction, as well as a simplicity and wondrous agility. A "dramatic-coloratura," theu, is a dramatic soprano who has also mastered the coloratura style and can so carefully modulate her voice as to command great ease and smoothness in florid passages such as cadenzas, embellishments, and so forth. Many mezzos aud contraltos, as well, keep the voice buoyant and flowing by constant coloratura practice and can hold their own with first ranking sopranos in displaying flexibility. In the old days any voice

was expected to be capable of intricate and flowery cadenzas and lmprovizations. The latter "fad" has long since died out (along with improvization) for many solo instruments; but the necessity for well studied "coloratura" technique will never be lessened as

long as people sing. The finest examples of this style of vocalization are to be found in the score of Rossini's "Barber of Seville," Even the bass and baritone try their hand at it with tremendous effect. Any of the arias can be successfully utilized in vocal study; no musical gymnastics of greater charm and utter sine. ableness exist. The fact that much of this master's music is mere tuneful scale singing makes it invaluable to the artist-singer. Mozart's operas, of a more formal and classie nature, are truly more artistic masterpieces and therefore should not be approached until a fair mastery of Rossini, Bellini, Donizetti, and Verdi works is attained. Even more ex-



EVELYN MacGREGOR

music involves some of the most difficult lyric and coloratura music ever written and must be sung with complete mastery of the voice and all its problems.

# Gaining Tonal Balance

Flexible scale singing will often aid in freeing the voice of "edginess" and that ugly "metallic" quality. Eventually, with prolonged endeavor, the most tired vocal apparatus will become mellow and youthful, Fast, light, smooth coloratura in any range will aid in maintaining a tonal balance gained in no other way. The stubborn thickness of the baritone takes on a secure but flexible pliability which will soon lighten up with a much sweeter tunefulness when florid scalework is applied. "Vibrato" (that unevenness of the tone-vibration) can also be smoothed out in this fashion. There are any number of vocal "ills" which coloratura study will improve and finally adjust, but the vocalist must persevere in constant practice for the best, permanent

"MUSIC STUDY EXALTS LIFE"

# The Pianist's Page



# Three Chopin Preludes

Prelude in C Minor, Op. 28, No. 20

N THE twelve measures of his Prelude in C minor Chopin gave the world its briefest and starkest funeral march, Where else in music will you find such a concentrated essence of despair? Through the gray gloom the nations of the earth stagger wearily to their doom. One small, plaintive top voice emerges over the harmony of the final four measures—the lone survivor surveying the utter ruin . . . and then at the end, the fateful C minor bell-chord of desolation . . . through it all the tolling rhythmic pattern,

twelve times reiterated.

As in the little A major Prelude (see THE ETUDE, April 1948) divide each quarter into sixteenth note "bahs," speaking or singing thus as you play:

1777

"bah, bah, bah, bah," so that the quarter-note chords will be evenly spaced and the sixteenths "staggered" in strict time. Play the entire piece in slow strict march-like pace-M.M. I = 88-96. Do not ritard until the last measure,

Be careful not to ruin the melodic shape of the prelude by stressing first and third counts of measures. The active < and passive > phrase aspects are better served by this treatment:



The prelude will move better if free, up-chords are almost everywhere played. Above all, avoid "squeezing" by practicing each quarter-note chord with the inside notes released, the hands turning outward with only the fifth finger holding their tones very gently thus:



by Dr. Guy Maier

Change damper pedal immaculately with each chord. The Prelude is a perfect study in elementary "syncopated" pedal

# Suggested Dynamics

The harmonic scheme is simple: Measure 1, C minor; Measure 2, A-flat major; Measure 3, F minor (for this reason, always play E-natural on that "disputed" top note of the fourth beat); Measure 4, G major, Measure 1, play solidly forte; Measure 2, slightly less; Measure 3, start mf, crescendo, and play Meas-

ure 4 fortissimo, the dynamic climax of the piece. Start Measure 5 solidly. Emphasize the heavy, descending bass. Don't fade out through Measures 7 and 8. Keep them full and rich. For the repetition in Measures 9-12 use soft pedal, reduce all voices to pianissimo except the top voice and sing out this melody transparently; let it float nostalgically over the harmony. Pause slightly after the last chord of Measure 11 . . at Measure 12 play louder and slower with full "insides." Ritard molto and wait long (almost a ?) on that final deeply sighing dominant seventh chord (a good chance here to play a down chord);

Play the sixteenth note which follows very slowly:



Hesitate before tolling the final bell:

and play it fully (mf).... The unusual juxtaposition of the C minor triad Chopin has made here is simplified by playing middle-C with the left hand (Ex. 6),

Prelude in E Minor, Op. 28, No. 4

By now you are smiling up your sleeve at the long-By now you are saming up your siere at the long-drawnout 'Esson' on one of the shortest pieces of the chance remembers. Well III confered me plano repertoire. Well, I'll confess! Try as I will, its chords in Measures 24 and 25, which fail on the ears panto represent view, at content types I will, its concern a sensures 24 and 25, with an analysis refuses to shrink; you'll have to use your like slow, distant echoes of a closing tomb.

And now, the melancholy Prelude in E minor, a sombre study in half lights, with gently breathing left hand chords and a noble plaint of despair curling up

As in several other slow preludes, Chopin has directed the Alla Breve (2) pulse, a circumstance often overlooked by players who take the prelude at an intolerably slow four-quarter pace. It should not be played less than J = 63 and preferably faster, J = 66-69. Practice first the gently vibrating left hand pulse which vitalizes the piece and enriches the melody

above it. Play the repeated chords planissimo win. above it. Play the telephone touch. Ride down and back with the least possible movement of arms and back with the reast planto keys to ride all the wa back to their tops. Before they do this depress them again for their next "vlbration,"

# Impulses and Patterns

At first practice the left hand in impulses of two as in the right hand of the Prejude in B minor, No. 6 Then change to fours with this contour:



Because of the prevailing pattern of the right han melody (J.J) it is difficult to sustain its line right and colorfully. Even if Chopin has deliberately plane the monotony of those reiterated it's and sighing Ca. we must sing them with all possible variety of touch to avoid the coid, percussive articulation which would otherwise result, if the B's are played with down touch the C's will be up; If the dotted haif notes are articalated with strong finger tip touch the quarters may be played with light up arm. Don't forget sometimes to "over-sigh" or linger tenderly on those quarters

Play the opening measures of the melody with big fuli singing tone (mf) letting the B's and C's fade out by Measure 4, Revitalize Measures 5-7 with a slight orescendo and a strong Measure 8, Play the six eighth notes in Measure 9 slightly slower and in one complete elbow shape, Subside through Measures 10 and 11 Use soft pedal and much damper pedal in Measure 12. Try it with titls pirrasing :



strictly a tempo; keep it pianissimo, until the sudden crescendo and stretto in Measure 16. Play the turn



Be sure to let Measures 16 and 17 unloose all of Chopin's pent-up, burning bitterness, I advise playing Measure 17 fortissimo with a powerful bass octave accent on B, and searing right hand melody and left hand chords. Dim. and rit. subito in Measure 18. Don't

hurry over the measure . . . piny it slowly and freely. Measures 19-23 are bars of exhaustion and dejection. If the top tones of the left hand chords are unobtrusively sung, the effect of these measures is doubly poignant. The ionely chord in Measure 23 is of course pianissimo. Artists often arpeggiate it very slowly,



# Prelude in D Major, Op. 28, No. 5

It is easy to see why planists are frightened away from the D major Prejude. Its whiripool of flashing notes, its dizzy depths of criss-cross skips, and spinning patterns, those tough left hand stretches (which make an admirable preparatory study for the even tougher ieft hand of the D minor Preinde No. 24) and its generai chaotic "topography" conspire to turn it into a forbidding terra incognita for most students.

It is, however, blessedly brief-39 measures of swirt-(Continued on Page 296)

# A Plan for a Modest Three-Manual Urgan

Gamba ......3 ranks

Bourdon .......16' Flute ......

Octave .....8/

S PROMISED last month, I am giving a piston set-up for a modest three-manual organ. The console illustrated is certainly a fine looking one, and is truly made for the convenience of the player. There are no needless extras, yet there are plenty of conservative helps. The specification follows:

### GREAT ORGAN

Diapason	8′	Flute4
		Twelfth23
		Fifteenth
Octave	4'	Mixture 5 ranks
	CTUTET T.	ORCAN

lute Harmonic 8'	Nazard         .23°           Tierce         .15°           Larigot         .1½°
lute Celeste8'	Mixture5 ranks

by Dr. Alexander McCurdy Editor, Organ Department

Dr. McCurdy, one of America's greatest organists, spent hours in the preparation of this plan to fit the need of thousands of church music committees who seek expert advice upon this important matter.



MODEL OF A MODERN ALL-PURPOSE THREE-MANUAL CHURCH ORGAN

Gamba8'	Oboe
Gamba Celeste8'	Trumpet
Principal4	Clarion
Flute4'	Vox Humana
CHOIR	ORGAN
Gemshorn8'	Flute
Concert Flute8'	Twelfth
Dulciana8'	Blockflöte
Unda Maris8'	Clarinet
PEDAL	ORGAN
Major Bass16'	tcoll o

On this organ the intramanual couplers are located with the stops, and the intermanual couplers are above the swell organ. Therefore the intramanual couplers are affected by the manual pistons, while the intermanual couplers are affected only by the general pistons. The manual pistons are double touch, picking up the pedal pistons on the second touch. The piston setup is as follows:

Gedeckt		Swell	#1 Flute Celeste
Gamba		Swell	#2 Gamba Celes

	Swell	#3
Flute Harmonic Gedeckt		Flute Celeste Gamba
		Gamba Celest
	o 33	

-	Gedeckt Flute Celeste		Gamba Celes
	r inte Cereste	Swell	
	Flute Harmonic Gedeckt		Principal Flute 4'

Jedeckt Jamba	Flute 4' Nazard Oboe
	Swell #6

Flute Harmonic	Nazard
Redeckt	Mixture
Jamba	Trumpet
Principal	Oboe
flute 4	Clarion

Great #1 Gemshorn

	 $T\Gamma =$
Gemshorn Hohlflöte	Flute 4
Hommore	

	Great	#0
Gemshorn		Octave
Hohlflöte		Flute 4
Dianagan		

	Great	#4
Gemshorn		Octave
Hohlflöte		Flute 4

	Great	#5
demshorn		Flute 4'
Iohlflöte		Twelfth

ctave		
	Great	#6
demshorn		Flute 4
Iohlflöte		Twelfth

### Fifteenth Diapason Octave Mixture Choir #1 Dulciana Unda Maris

	Choir	#2
Concert Flute		Unda Maris

Concert Flute Dulciana		Unda Maris
	Choir	#3
Company Distance		T22-4- 41

(Continued on Page 324)

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TYPE of shake frequently employed in A old music is the mordent, indicated thus: \* It will be seen that the sign is rather similar to that used for the common trill or shake " and care must be exercised not to confuse the two markings. The mordent is a special kind of shake which moves once very rapidly from the principal note to the note below (a whole tone or halftone as the case may be) and back again,

It is written and played

When a mordent occurs on a long note, the shake may be repeated in this wise:

Written wor w played Ex. 3

This is known as a double or long mordent. Another standard practice in this period is that grace notes are played on the beat, not before the beat; that is, they partake of some of the value of the note which they precede. A general rule which works very well throughout most of J. S. Bach's music is that the grace note (appoggiatura) should receive one-half of the value of the note it precedes. Johann Joachim Quantz (1697-1773), a famous flutist, music critic, and scholar, gives us some necessary further assistance on this subject by telling us that the appogglatura to a dotted note takes two-thirds of its value, the principal note coming in the time of the dot. (Quantz is best known perhaps for having been flute teacher of Frederick the Great who appears to have been himself a flutist of no mean skill!)

. Here is an example taken from the First Minuet of the J. S. Bach Flute Sonata No. 4. in C major, wherein both these rules concerning grace notes can be seen in operation.



Theoretically, it has been understood that grace notes with a line through them should be played before the beat, and grace notes without the line on the beat. This rule could doubtless have been followed very successfully in earlier printings of this old music, but one must often question the infallibility of this rule on our modern reprints. So often in these, only the grace note with the line is to be found throughout a number, whether it appears always to make sense

thentic editions and all grave notes have been formed with the line through them. Indeed, one begins to suspect whether some of our modern printers have any other kind of grace notes in stock! The modern reprint of the Quartets by J. C. Bach, (flute, violin, viola, and 'cello) is interesting in that both kinds of grace notes appear throughout, carefully following the original edition. These same Quartets also serve to illustrate another point in regard to grace notes; to wit, making the small grace notes in exactly the correct measure-

according to the value they are meant to receive. C. P. E. Bach (1714-1788), one of the most sys-

# Flute Music of the Seventeenth and Eighteenth Centuries

Part Two

by Laurence Taylor

The proper interpretation and performance of musical ornamentations has long been a controversial subject among musicians everywhere, This is especially true of the music written for instruments of the woodwind family, since it is for these instruments that composers have assigned orna-mentations such as the trill, the mordent, the appoggiatura, and other forms

In this, the second article relating to the subject, our readers should profit much from the manner in which Mr. Taylor presents his interpretation of the illustrated examples.

Mr. Taylor's first discussion of the subject was presented in the April issue -EDITOR'S NOTE



THE SAN ANTONIO SYMPHONY FLUTE SECTION Laurence Taylor, Thomas Curran, and Donaid Macdonaid play a Kuhlau Trio for three flutes at a Youth Concert. Max Reiter, conductor, encourages the formation of small ensembles, believes that it stimulates sectional awareness and balance in the orchestra as a whole

J. S. Bach, and Handel, too, were not nearly as systematic nor as logical in their use of grace notes, and their appogiature (plural) are much more difficult to

There is no doubt that the carefully written out notation and the clarity of markings which we find already incorporated into the text of our nineteeuth and

BAND, ORCHESTRA and CHORUS Edited by William D. Revelli of C. P. E. Bach in trying to standardize the complex and widely divergent methods of masical notation which had obtained among various composers of the different countries up nn. til his time. He was one of the first composers who deliberately and systematically set out to indicate in his music everything that he thought necessary for its perfect understand. ing. One is amazed to learn that his efforts in this direction met considerable resistance at first. Many people actually resented precise notation; they wanted almost everything left to the performer but the bare skeleton of the

(It is much to be hoped that this little glimpse, necessarliy brief and sketchy though it has been, into the field of ornamentation will have proved sufficiently stimulating and provocative to at least a few of our readers to encourage them to pursue this intriguing and frequently baffilng subject more lengthly -'tis a winding and tortuous trall! and . . . do you have plenty of time?).

# Flute Sonatas Recommended

Some of the composers of the period who contributed sonatas for flute were J. S. Bach (7), Handel (7); Telemann, Hassier, Quantz, C. P. E. Bach, J. C. F. Bach, and Loelllet, several apiece, as well as composers of other nationalities : the English John Stanley, Lewis Granom, Danlel Purceil; the French Blavet, Leclair, Naudot; and the Italian Marcello. Vlvaidi, Aiblnoni, Vlnci, Locatelli,

Almost ail of the composers ilsted above are represented by at least one sonata in a twentieth century reprint available today. Several modern editions of the Bach and Handel Sonatas are to be had. Some of these differ greatly, both as to the editing of the solo part, as well as in the plano accompaniment provided by the "realization of the bass," Study of all editions is strongly recommended. (It should be noted that the first three Sonatas of J. S. Bach differ from the then standard practice of scoring "for flute and figured bass." These first three sonatas are labelled "für Klavier und Flöte," and Bach wrote out the entire keyboard part himself, leaving nothing to be improvised by the accompanist. The Sonata in C major by his son, C. P. E. Bach, also has a fully written out plano part by the composer. This was quite unusual, especially in the elder Bach's day.)

Most of the sonatas listed above indicate a first choice of the "German" or modern flute as solo instrument. For the young flutist who is interested enough to go through all of these and who wishes to pursue the study of seventeenth and eighteenth century music still further, the writer recommends an "invasion of the recorder field!" We have said early in our discussion that the "other flute" of the period, namely the recorder, has enjoyed an amazing comeback during the past fifteen or twenty years. In this connection,

ber, whether it appears always to make sense in tensite and painstaking composers of the time, reguinsteady or not. Many of our autographists and engrave tensite and painstaking composers of the time, regurepublished recently. Particularly playable on our
followed this monodium. His failure the grounding the properties of the prop orchestra flute are the old sonatas for treble recorder (also known as alto recorder), a non-transposing instrument with the range of



twentieth century music owes much to the pioneer work a very comfortable if somewhat limited range for our own flute. In this way we can add to our repertoire of seventeenth and eighteenth century music several excelleut sonatas by Telemann, four by Handel, another by Daniel Purcell, others by Shickhardt and Robert Valentine, composers forgotten today but well known then, and worthy representatives of the instrumental sonata of the period. Further, it must be conceded that the modern editors of these "re- (Continued on Page 328)

THE ETUDE



THE EASTMAN SCHOOL SYMPHONY BAND, FREDERICK FENNELL, CONDUCTOR

Taken on the stage of the Eastman Theatre of the University of Rochester at the concert presenting the first performance with complete instrumentation in America of Hector Berlioz "Grand Symphony for Band" (Funeral and Triumphal). The Symphony Band is assisted by the Eastman School Junior Symphony Orrelater and the Eastman School Choux.

# The Band as a Medium of Musical Expression

UST what is the "band's own immediate sphere"? Currently, it has only one functional sphere that is indigenous to it-that of playing out-of-doors on foot where other ensembles, which lack its mobility and acoustical projection, cannot function with similar success. In this element its supremacy remains unchallenged

onto the gridiron, into athletic arenas, to outdoor band stands and concert shells. Beyond these services the wind band's purposes remain obscure, in spite of the vast number of books and articles currently endeavoring to define them. The unique efforts of several organizations, found in large colleges and universities, which perform difficult musical feasts with enviable instrumental virtuosity, do not yet constitute a clear definition of the place of the so-called wind concert band in American musical life.

The existence of the outdoor band has never suffered in this way. It provides, better than any ensemble of musical instruments, a workable medium of sound and cadence, supplies adequate color, and permits mobility for public events held in the open air. For these services it is as completely equipped as any musical ensemble in existence, It is for this express purpose that it was conceived and, in turn, developed by the military of early nineteenth century Europe, Just why the American military and public at large adopted the European plan en masse, without attempting to shape the band to their own needs, has never seemed quite clear, aside from the irrepressible instinct to ape their brothers across the Atlantic

The outdoor band has a distinguished musical literature to which the composers of almost every Occidental culture have contributed generously and without persuasion. This band has the acoustical fabric required for the accomplishment of its purposes. This band has a standardized instrumentation which admits no instrument that has not proved itself suitable to these purposes. This band has organization in the extreme,

Its "natural resources" take the band into the street, it has distinguished leadership, and it exists and func-sibility to the musical education of the youth of our tions with unbelievable success in almost every community of the western world. But this is the band which almost every college and high school supervisor of music is anxious to pass on to an assistant, or better still, to eliminate from his activities entirely in favor of an ensemble which as yet has not found that place in the hearts and minds of the American people so long desired for it by its thousands of ardent supporters. It appears to be axiomatic, therefore, that this second sphere of the band's influence, though it be

by Frederick Fennell

# arrived at by default, is exclusively an educational one. Appraising the Situation

By whatever means, and regardless of the methods by which they were achieved, almost every educational institution in America, be it private, public, or parochial has some sort of hand Community sponsored concert bands are increasing in the Middle West, but the professional band, existing outside the educational institution-that ensemble which was so vital a part of American concert life at the beginning of this century and which expired so suddenly with the advent of radio-seems to be quite dead at this writing,

Our high school and college hands by whatever name we call them, hold in their very being, a vast respon-

BAND and ORCHESTRA Edited by William D. Revelli

country. It is no overstatement to say that an appalling majority of the youth of America who are engaged in instrumental activity will never play in any ensemble but a band, Consequently, the people who make this condition possible in our schools are owed the best procurable leadership if we, who conduct, are to be faithful to the fabulous educational opportunities which are upon us.

Conductor of Bands, Eastman School of Music

This leadership must review its resources, its abilities, and techniques, with a personal discipline in musicianship which is practically non-existent in educational conducting today. This leadership must be honest with itself about the uncertain position which the band holds at present in the musical life of America. And, if this leadership is truly concerned about the future of the band in America, it need only look to itself for any lasting musical contribution. We, who stand each week before a gathering of modestly inquisitive and often exceedingly capable performers, hold in the palm of our hand aud the recoil of our downbeat the musical future of America, Frankly, we are not yet equal to the task, Conducting is the greatest responsibility to be held by a single person in the whole field of musical art, Conducting is rehearsing, for it is in the rehearsal that we must endeavor to achieve the complete artistic experience that is the honest performance of good music. Our study and performance of the masterpleces of musical composition can become the most practical synthesis of what we glibly call "the fine arts," Rehearsals offer magnificent opportunities for the functional study of languages; they allow us the study of the practical (Continued on Page 328)

# Music and Study

# The Pianist's Page

(Continued from Page 292) ing blue-green foam. Properly analyzed and practiced

patternwise, it can be mastered by any persistent pianist with good-sized hands, and fluent, rotationally free fingers. Its speed is variable J. = 80-88, Played lightly and pliantly, with brief dabs of damper pedal, it gives out a ravishing sound.

Memorize the pattern of the first four measures:



From Measures 5 to 16 the pattern changes, Memorize measure by measure, thus:



Measures 17-28 are repetitions of Measures 1-12, excepting Measures 22 and 23 which modulate to A minor instead of A major (Measures 6 and 7), Measures 29-32 have this pattern:



and measures 33-36, this:



the final teu measures; the only fortes of the prelude impulses. Always think one rotational impulse for each are here indicated. Play the chord in Measure 38 by sharply rolling (or ripping) both hands simultaneously, and hold the final chord a bit with damper pedal.

For a week or two practice should be confined to hands singly, very slowly and firmly. Then drill the entire piece in impulses of twos:



first slowly, then rapidly . . . then the same with hands it scare you!

Follow Chopin's dynamic directions scrupulously for together. Be sure to relax (let go!) completely between span of two notes.

Now return to Example 11 (impulses of fours) and Example 12 (impulses of sixes) and practice rapidly, hands singly and together.

Gradually join and lengthen impulses and extend

Hold wrists very high and fingers close to keys for those difficult "flips" in Measures 14-17 and 29-32, Return interminably to drilling on the two-note patterns for accuracy, speed and ease.

Forearm rotational freedom is an absolute necessive for the mastery of this prelude. Often practice patterns and phrases very slowly and lightly without looking at the keyboard-and here's to a good whirl-don't let

# Education as Emancipation

(Continued from Page 287)

trating musicianship. If that be so, what is wrong, themselves. Have we not all had the experience of my acquaintance wished to know, with our music hearing people talk of a concert, on their way from teaching? My answer was-nothing is wrong with our the hall, yet finding them hedge in giving specific music teaching! The fault, if any, rests with our audiences who have not yet emancipated themselves from favorite critic? How much better it would be if the confusing finger work with music. But that does not critic saw his task to be that of teaching people to settle the matter, A number of other questions enter form their own judgments!

and insight, frequently takes his tempi on the fast owitz take tempi that I can admire, without feeling any desire to emulate. In these cases, however, great speedy technique is in some way defective, for the simple reason that it calls attention to itself, Great have always considered an unmixed evil. The head and front of the critics' offending is that they do not teach the public to think for themselves. Paradoxically, the more competent the critic, the more his readers rely only to train our young people to search it out, and to upon him and the less they reach out to think for emancipate themselves by thinking for themselves."

opinions until they have read the verdict of their

"But even if technical display is, in some quarters, "For one thing, fleetness per se is not to be scorned. allowed to outslike musiclanship, we can only say An inclination to speed often accompanies magnificent that this has always been the case. There has always musicianship. Toscanini, a genius of exceptional gifts been a section of the public that wishes to be thrilled and excited by the display of some ability they themside. And I have heard the entirely eminent Mr. Hor-selves lack. Yet, when that same public is impressed by the sincerity and the ability of a performer who says only what the music was planned to say, without musicianship accompanies speedier tempi. In lesser 'effect' or 'show,' they are just as delighted and just cases, where it does not, we may conclude that the as thrilled by a great revelation of music. To prove this, I have only to polut to Myra Hess and Guiomar Novaes, Never in their lives have these distinguished art conceals its mechanics. On the other hand, it is artists sought 'effects' by fast or loud playing; every quite possible that excellent musicianship may fall to note they sound is calculated solely to make music in come to public attention because of insufficient technique. If we know less about this aspect of the matter, Their positions as immensely popular artists, as well it is because, falling public notice, it does not get into as great musicians, are unassailable. No, the public the newspaper reviews. And newspaper criticism I will gladly rise to the highest performance level that is revealed to them. That is why I am not worried about transitory fads in performance. They will pass. The essence of musical expression lives on. We have

# What the Nazis Did to Chopin's Piano



The Nazi hatred for anything and everything that was not Nazi vented its fury upon a world which will not be quick in forgetting the ruin and destruction it brought upon musical memories and memorials. Naturally the hated Poles came in for much of



this. The black lump in the accompanying picture is shots of Chopin's home in Zelazowa Wola, near that of Chopin's piano. Leo Podolsky, well-known Warsaw. Two of these snapshots are reproduced "MUSIC STUDY EXALTS LIFE"



planist and teacher, recently received from an here, and also a picture of Chopin's plano, from American GI who was a former student, some snap-which some vandal has chopped the legs.

THE ETUDE

Jacques Thibaud (pronounced Tee-boh) was born at Bordeaux, September 27, 1880. He was first taught by his father, and then by Marsick at the Paris Conservatoire. In order to earn his living, he played at the Parisian restaurant, the Café Rouge, where the famed conductor, Edouard Colonne, heard him, and gave him a position in his orchestra. He made his debut as a gave him a position in the soloist in 1898 and first appeared in America in 1903. His fame grew by leaps and bounds, until he became international-

During World War 2 Mr. Thibaud was trapped in France and lost everything but his Stradivarius. He remained in seclusion in his native land, although he was offered two million francs by the Nazis, a private car, automobile, and gasoline for a tour of Germany. Mr. Thibaud lost one son in battle and another was in a German prison camp.

—EDITOR'S NOTE.

E attribute of the artist. In a sense it is, for it supplies the matter. plies the motive force which enables him to give expression to his thoughts and feelings with a strong

an over-development of the ego, and this is rarely found among true artists. The really great man, whatever was mentioned, and with admiration Mr. Thibaud took his medium of expression, is too well aware of his own it up. relative place in the broad stream of artistic endeavor, too interested in wider fields of human activitiy, and too sympathetic of the problems of others to allow admiration of his own qualities to dominate his life. Certainly this is true of Jacques Thibaud. It was

only with difficulty that he could be induced to talk of himself. Philosophy, music in general, the trends and to offer the sensitive dangers of international politics-all these were obviously of more interest to him than the achievements something that will which have brought him world fame. And it very soon help to round out his appeared that a subject very near to his heart was the appreciation and unproblems that beset the young musician.

"The future of music," he said, "is in the hands of the young. They deserve, and must have, the best maturity under the and wisest help that can be given to them. All of us influence of only one must help them; we musicians who have known suc- culture is not enough. cess, we can help; and those others, the music-loving The young artist amateurs who are the backbone of musical culture in must go to other connany country, they can help even more.

In America it is not difficult for the young student their cultures. He to learn the technique of his art. There are a number must go to the museof excellent conservatories and many fine private teach ums, the concerts; he ers whose standards are as high as anywhere in the must talk to the ordiworld and who can give the young composer, singer, or nary people in the instrumentalist all that is necessary for mastery. But street as well as to to be an artist means more than this.

### Debut Difficulties

"It is when the formal education has been-shall new standards, new we say ?--completed, that help and encouragement are most needed. Perhaps it is at this stage of the student's These will give him a musical growth that America does not offer him all new understanding of the opportunities that will be of most help to him. There the music he plays. are competitions, yes, and the player who wins one of Who can play Schuthem is given a recital appearance in New York or some other large city. But what is one appearance? l'erhaps the poor young man has a cold that evening, or Vienna? Or Debussy, is very nervous, or is just not in the vein-for no one if he has never lived with a sensitive temperament can be at his best every in Paris? These cities, day in the year. A dozen things can conspire to prevent him from doing his best. And what happens? The critics pounce on him; his chance is gone. He will be lucky if he gets another opportunity without spending a lot of money. It costs much money, too much, to give a recital in New York, and no young artist can build up a following with one recital.

"No, if a young violinist or planist is considered worthy of one recital he is surely worthy of five or six, in various cities and including two appearances with symphony orchestra, After he has played these concerts everyone will know whether or not he has the true spark. If he has, little further help will be necessary, for he will have made a name and built an audience for future concerts; if the spark is absent-well, he has had an invaluable experience, some part of which

he will later be able to pass on to others." It was evident, however, that Mr. Thibaud did not think that a series of recitals was the sole, or even the

MAY, 1948

# Youth Commands Tomorrow's Music

A Conference with

Jacques Thibaud

Renowned French Violinist

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

After a few words of conversation the word "travel"

"Travel? Ah, there you have it! Music is an international language, and to be a great musician one must have an international philosophy. Only travel can give help the different countries to come to their feet ecothis. One must go to each country for its culture, one nomically and spiritually, in two or three years Europe cannot learn it from books. England, France, Austria, will again be a Paradise for the young musician. The The Netherlands, Russia-each country has something suffering each country has undergone has made it

young musician, derstanding of music "To come to artistic

tries and feed on the artists and the cultivated amateurs. He will find new philosophies of art, perceptions of life. bert really well who has never lived in and many others, are ready to give of their spirit to the student who comes eager to

IACQUES THIBAUD

personal conviction. But the word "egotism" implies best, means of furthering a young artist's development. ents would flower with such culightening experiencel

A Changed Europe

"Europe now, alas, is not what it was before the war, but if America remains strong-she must!-and can prouder than ever of

its cultural heritage. If all is not swept away in anarchy, there will come from this pride an artistic ronaissance that will stimulate the world."

From the intense conviction with which Mr. Thibaud talked of the values of travel. it was plain that he had a strong personal reason for feeling as he did. A mention of Edouard Colonne, the famous French conductor, brought the reason to

"Ah, Colonne, he was a great conductor and a great man. He was a good friend to me when I needed such a friend, When I was eighteen he arranged for me a tour through Europe that was a turning point in my career. In Hungary, Austria, Germany, Holland, Poland, and Russia I gave concerts, but I also heard and met and talked with the

leading musicians in "Perhaps it is because they have not traveled that so these countries. It was an education! Then it was that I realized that to be a true musician one must be internationally minded.

"But I also owe much to two other great men. I was pupil of Marsick at the Paris Conservatoire, and later of Ysave. Both of these men gave me their friendship. I lived in their homes. What an experience for a young man! To discuss music, art, literature, philosophy, and the problems of life with these older men who were so wise and so cultivated and who were so kindly anxious to help me-it was an experience for which I have always been grateful.

'In Europe in those days there was a marvelous relationship between teacher (Continued on Page 326)

many very talented young Americans lack individu-

ality. They have developed in an identical culture and

have not been subjected to stimuli that forced them

to think and feel for themselves. I wish it could be

made possible for all really talented students in this

country to be granted twelve or eighteen months' travel

in Europe before making their débuts. How these tal-

VIOLIN

## What Is The Right Tempo?

Q. 1. Will you please tell me the following things about The Sprace, a plano solo by Sibelius: a) At what metronome mark should it he played? h) Are stretto and

2. In Chopin's Rondo a la Mazurka there would this place the hand ?- L. T.

A. 1. a) Although I have never heard this composition performed, I am inclined to interpret the marking Lento as in a Valse Lento, which is not nearly as slow as one might suspect. Sibelins has marked his Valse Triste, Lento, and yet this composition is never played at three slow beats to the measure

I would therefore suggest 1 =112 for The Spruce, though the tempo must be by no means rigid. If you prefer this composition somewhat slower or faster, however, I think it would be perfectly all right to

b) Stretto means an immediately faster tempo, but in no dictionary have I been able to find the term stresso. I have only one edition of The Spruce and the term does not appear there. Where did you find it? Could you possibly have meant stesso?

2. The marking is coll 8, not just coll, and it means "with the octave." This passage should therefore be played in octaves. Since the term appears beneath the notes it means that the tones an octave lower are to be played with the printed notes.

# Why the Parentheses?

Q. Would you please tell me what a natural in parentheses means? In the composition called New Wine in Grinsing, in the September 1946 ETUDE there is a natural sign in parentheses, and also a natural sign in parentnesses, and also a quarter rest at the hottom of the first page. Please tell me also why two whole notes are sometimes written on the same degree in choral music. Does it mean that the same note is to he sung or played twice?—J. B.

A. An accidental in parentheses indicates that the sharp, flat, or natural actually produces no change of effect-the sound would be just the same if it were not there. But sometimes the parentheses serve to clarify the notation. Thus, in the second score of the composition to which you refer, the sharps on the treble staff do not affect the G on the bass staff -it is just plain G. But since a G on the bass staff played with two G-sharps on the treble staff produces a sharp dissonance, the performer might think this was a mistake; so the composer has inserted a natural sign in parentheses to indicate that he really wants the note to be G-it is not a typographical error.

I do not myself entirely understand the quarter rest in parentheses at the bottom of the page, but probably the composer wished to indicate that even though the first phrase of the piece begins on the third beat, yet this measure should nevertheless have three full beats since the following phrase begins on one of the measure

As for the two whole notes on the same staff degree in choral music, they indicate that two voices, such as sonrano and alto, are to sing the same pitch simultaneously, both beginning on the first beat of the measure and continuing

# Questions and Answers Conducted by

Karl W. Gehrkens, Mus. Doc.



Oherlin College Music Editor, Webster's New International Dictionary

Professor Emeritus

for four beats. This same notation some- an adequate technic, even though some of times occurs in instrumental music also, the basic technical work was omitted in but it never means that the tone is to be your earlier study. And in the case of sounded twice, but merely that two differ-composition, you have actually done more ent parts (or voices) are to sound it than the average high school junior.

# I Want to Compose Symphonies

Q. I am in my third year of high school, and I have made up my mind to become a composer of symphonic music. My training has been rather meagre, howany training has been rather meagre, how-ever, consisting of some years of piano (I can play Beethoven's Sonata "Pathe-tique" and other pieces of similar diffi-cuity) and two years of organ. But I have had no theory at all, and the hooks on harmony, counterpoint, and similar subjects seem too technical for me to study by myself. Nevertheless, I have worked out a crude system of composition and have set two poems to music as well as starting on a piano concerto and also some fragments. I intend to take asso some fragments. I intend to take some conservatory courses after my grad-uation, and in the mean time I am at-tending all the concerts I can and I al-ready have a large collection of phonograph records. Music means more to me than anything else, and I do not feel that I am walking into this thing hlindfolded. But I need advice, and I hope you will give serious consideration to the follow-

1. Is it absolutely necessary to have much pre-knowledge of such things as harmony, notation, counterpoint, and so on, when entering university music

2. Is there a hook for the absolute novice on the technical phases of writing

3. Should I go on with piano instruc-tion in college even assuming that my technic is forever lost?

4. Would it help my knowledge of orchestration to follow a score while listening to the music? If so where can I

get scores?
5. For a person interested in all the arts, would it be advisable to take a liberal arts college course, specializing in music, before entering a conservatory?-

the person who aspires to write novels, music will be enormously valuable. essays, or poetry before he has learned 5. I would suggest a music school that still prepare yourself adequately for your ually evolve from your own experience if chosen career. So far as piano playing is you follow the advice I have given you, concerned, there is still time to acquire Since you know so definitely what you

want to do, you will have the courage to discipline yourself, so far as basic training is concerned, and although a too-conventional teacher might spoil your enthusiasm to a certain extent, yet I believe you will eventually go farther if you work for at least a time under some fine teacher of harmony and composition. Since you are already fairly well advanced in certain directions, I advise you not to wait until you go to college, but to try at once to find some teacher of A. (1) If you are to be a composer you theory and composition under whom you will need a good deal more music theory may work during your last two years in and also some piano. Your high school high school. Ask advice from a number probably does not offer any more theory of musicians about a teacher-and then courses than you are taking so you will follow your own hunch. Since you live have to postpone further theory study unclose to St. Louis, I suggest that you con- til you go to college, but you might drop sult several musicians there—perhaps in- one of your wind instruments and begin eluding Dorothy Gaynor Blake (who I to study the plano at once. When you go believe lives in Webster Groves), and Leo to college you will of course take all sorts Miller, who is head of one of the best- of other music courses, these depending known music schools. Above everything somewhat on the particular requirements else do not allow yourself to become dis- of the college you attend. (2) Many couraged by the fact that your previous schools require at least two years of for preparation seems to you to have been inadequate. You are young, you still have requirements, and if you have had no plenty of time; and if you have the stuff foreign language at all 1 suggest that in you of which composers are made, you you take French, German, or Italian. (3) still have a chance to realize your ambiYes, a really good oboe player has an ex-

I give you the following replies: should study music theory right now, well-equipped teacher of composition on (Probably your high school will allow you its faculty.

school credit for the study of music theory-ask your Principal.)

2. I suggest my own book, "Music No. tation and Terminology," and the book by Heacox, called "Harmony for Ear Eye, and Keyboard," if you cannot study under a teacher. Both books may be ordered from the publishers of THE ETUDE, if your local store does not carry

3. By all means continue your study of plane when you go to college, but for the present I believe the music theory is even more important than plane study.

4. Yes, You may secure miniature scores of all the standard orchestral works through almost any music dealeror from the publishers of THE ETUDE. Get phonograph records and orchestra scores of various symptionies, one or two at a time, perhaps beginning with a Haydn or a Mozart. Play the recording again and again, training your eye to take in more and more of the score. Eventually you will of course have to study orchestration, but at this stage the following A. Your situation is a little like that of of a score while listening closely to the

to spell, punctuate, or paragraph, and be- is a part of a university, so that while fore he has acquired any ideals of style, studying music intensively you may also Of course one learns to write by writing, be taking at least one course each year and yet a minimum of basic information that is entirely outside the field of music. is indispensable in both language and Your final question is too comprehenmusic composition. However, I believe sive for this department, so I have includyou are unduly pessimistic about your ed neither the question nor any attempt present status, and I feel that you can at an answer. But the answer will grad-

# I Want To Be a Composer and An Oboe Player!

Q. I read your page in The ETUDE regularly, and I wonder if you can answer the following questions for me: (1) I take the music course in high school and when I graduate I will have had one term of rudiments of music, two of harmony, one of arranging, one of music appreciation, and one of conducting. I also play hoth ohoe and clariner in the school hand. I am thinking of being a composer and I should like your suggestions as to further education. (2) 1-1-1 language do you suggest that I take? (3) Has a good oboe piayer a good chance to play in a symphony orchestra?-S. V. K.

tion. In answer to your specific questions, celient chance to get a place in an orches tra, but of course you would have to study 1. No, most students who enter univer- for several additional years after you sity courses have had very little work in have been graduated from high school. music theory. But since you are seriously interested in a career as composer you you to search carefully for a music school cannot wait until you go to college—you that has both a fine oboe teacher and a

INGERING is one of the most important items in piano technique. Fingering should be above all pianistic. This means that any group of notes, played either in succession or together, should be within the comfortable reach of the hand. The passage should fit the hand "like a glove," If the passages are long, they should be logically divided into smaller groups; but musically they must still be bound together air-

Correct fingering is closely bound up with correct phrasing; for only when one knows exactly where the phrase begins, its climax, and its end, will one be able to judge where his hand should come off the keyboard for a fresh start, a new group of notes, or a new position of the hand.

It is always wise to group a run of notes into a chord which is convenient for the hand, and then follow the fingering of the chord. Every piece, after the first reading, should be most carefully fingered; and from then on, the student must always, and forever after, play it with the same fingering. This will prove to be important, both for the execution and the memorizing. The necessity for slow, careful analysis during fingering will acquaint the student with small details, which might otherwise escape him.

### Pianistic Fingering

Fingering should be worked out as if the planist is going to play the piece all legato. Changing fingers on the same note, for a better legato effect, should be done often, particularly in slow cantilene, as it affords great

New Fingering Principles of Value To Teacher and Student

by Victor J. Seroff

Distinguished Russian-American Piann Virtuoso and Teacher

Mr. Seroff's articles, taken from his book manuscript, "Common Sense in Piano Study," have appeared in past issues of THE ETUDE as follows: May 1946, "Look Into Your Piano"; July 1946, "Basic Foundations of a Fernmant Technique"; February 1947, "Controlling Tempi and Dynamics"; and September 1947, "The Practical Side of Piano Practicing." The May 1946 issue is entirely out of print, There are a few copies available of the July 1946, February 1947, and September 1947 issues. Mr. Seroff's activity in music carried him to Europe during the year 1947, where, as a Russian-born American citizen and music critic he visited Germany, Austria, Czecho-Slovakia, Italy, England, and Scotland. His article on the Edinburgh Festival was the leading article in "Town & Country," for November 1947. Other reports were published by "Harpers Bazaar" and "The New Republic."

MR. VICTOR SEROFF In the home of Shostakovich's aunt, recently deceased, who lived outside of Philadelphia.

help to relaxation, as well as to modeling of tone with a supple hand.

Almost all the good editions of plano music have been fingered by excellent planists; only here and there must the fingering be changed to suit the individual hand. However, from time to time, the student will come across editions with very unusual fingering. It would be extremely foolish to discard these as poor. There is always a good reason for the fingering, and above all, it serves as a key to the phrasing and interpretation of the man who arranged it. In many cases, the fingering springs from long experience, and is a short-cut to great security.

A great deal of modern music, with its percussion effects, demands precisely that unorthodox fingering. must make it as pianistic as possible by the correct use of the wrist, the right movement of the arm, and position of the hand. If the execution of a technical problem becomes difficult because the fingering demands use of weak fingers, it should be changed without hesitation. The time has passed when the planist had to trill with the fourth and fifth fingers; now he merely changes to the stronger fingers. Also, one should never hesitate to put into the right hand any difficult passages that could be hetter executed there than in the left, If the middle voice can be brought out clearer with the left hand, it should be used without hesitation. Even the strictest fanatics can he caught quite often taking the liberty, in a classical masterpiece,

# of playing with the right hand what was Helpful Points in Fingering

Following are some points helpful to remember in fingering:

originally written for the left.

1. In grouping passages where one hand follows the other, consider well the line of the phrase and the rhythmical accent, as is done in a passage played with one hand. 2. It is no longer thought necessary to

avoid using the thumb on the black keys. On the contrary, it is often a great advantage to the pianist to do so.

3. It is advisable to avoid the fifth finger in starting the cantilena. No big tone can he produced this way, nor is it safe technically. This is particularly true on the black keys. Wherever possible, avoid starting the cantilena with the thumb on either black or white keys. Although

this is a sound rule, there are many exceptions to it. It applies only to the right hand. 4. In fingering a group of notes, consider the rhythmical intonation, the accents, and the phrase line, and finger it so that it will be easy to execute the passage, whether you use the help of the arm or just the strong

5. In playing groups of five notes in sequence, where extreme rigidity is required, each group should be played with all five fingers of the hand, not fingered as one would a scale or arpeggio.

6. In fingering the chromatic scale, the fourth finger

But no matter how unorthodox, the student playing, all five. If the chromatic scale starts on A or E, use the following very simple fingering: 123, 1234, 12345, 123, and so on This fingering, although not so convenient, can also be used if the scale starts on D. If the scale starts on any of the other notes, finger it so that the first finger will fall on A or E, and from thereon, use the above fingering. In coming down the chromatic scale with the right hand, it is sufficient to remember to use the fourth finger on B-flat, Going up with the left hand, remember to use the fourth finger on F-sharp. Coming down, use the right-hand fingering of 123, 1234, 12345, 123, and so on, starting either from C, D, or G.

7. In the fingering of runs in double-notes, always consider the upper part the leading part, and finger it as legato as possible, avoiding all jumps. In the lower part, for the sake of legato, avoid using the thumb on two succeeding notes which are a whole tone apart. 8. In playing a succession of double-notes staccato, the use of the same fingers all the way through helps

9. In repeated double-notes, use the same fingers throughout, holding them stiff, the wrist high and the

arm low. 10. Sliding with the second finger from a black key

to a white is very useful.

11. For stronger accent, more technical security, and cleaner execution of jumps, use the thumb, instead of the fifth finger, as a landing point-in the left as well as the right hand.

### Use of the Metronome

The value of slow practicing is a part of the gospel of most teachers. However, many teachers employ the metronome to accelerate the playing of passages after the fingering has been set and memorized. That is, starting with a slow tempo, the speed is developed, degree by degree, on the metronome, until the required speed is attained. This sometimes amounts to a battle, upon the part of the student. He finds that he reaches a speed where he is not playing accurately. The way to correct this is to go back a few degrees in speed and then advance as more technical efficiency is

acquired. It is remarkable how eagerly every student buys a metronome, and how soon he puts it away on a shelf, far from reach, It seems that the childish fascination for the ticking machines gives way to utter disgust for something not so easy to master.

It takes patience to develop any kind of discipline, should of course be used, and sometimes in very rapid and while an orchestra, used (Continued on Page 321)

THE ETUDE

# Integrating Music Study

A Conference with

# Charles Münch

Distinguished French Conductor Recently Appointed Conductor of the Boston Symphony

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

Charles Münch, eminent French conductor currently visiting this country, was born in Strasbourg. He is particularly fortunate in that his musical education began in the influence of his home. His father, an organist, taught the boy piano and organ and initiated him into music. At an early age, young Münch studied the violin (his chosen instrument) and the viola, first in Strasbourg and later in Paris, where he worked under professors of the Conservatoire. He began his professional career as orchestral violinist, in Strasbourg and in Germany, serving a long apprenticeship in learning the practical problems of the orchestra at first hand. In time, Mr. Münch turned his attention to conducting and soon asserted himself as a sensitive, dynamic director. His outstanding European reputation, earned chiefly in Paris, won him a call to the United States, where he has been guest conductor of major orchestras. Mr. Münch will take up his new duties with the Boston Symphony in the Fall of 1949. -EDITOR'S NOTE.

66 ▲ LTHOUGH my personal knowledge of the young American artist is, as yet, limited, I am frankly charmed by the alert curiosity of his mind. He has an enormous desire to know, to learn; and he wishes to find out for himself. He approaches music without preconceived impressions of what it should sound like, preferring to establish his own conclusions. And if he does not understand a work the first time he hears it, he is quite willing to admit that fact. The basic honesty of such an approach is delightful.

"There are several ways in which such a fundamentally forthright approach can be put to best advantage. It is not enough to want to know-there must also be a program for learning how to know! To my mind, the first step in building such a program is to realize that music study is, quite simply, the study of music. That is not the same thing as the study of an instrument. It is natural and understandable that the young student should think chiefly in terms of the perfection of his piano, his violin-whatever he plays, It distresses him to be asked to take time from his practicing to work at intervals, at harmony, or to go through the laborious task of transcribing a fugue. He would rather concentrate on his instrument and prepare himself for his career. At such a moment it is good for him to remember that his goal is the mastery, not of an instrument, but of music, and that all the secondary studies he can acquire are simply the means of reaching that goal. For this reason, I advocate the conservatory type of training (whether it is pursued at a conservatory or not is of small importance; the kind of training is what counts). Here, the primary instrument is relegated to its proper place among other studies-solfège, harmony, piano, history of music, general culture-which add up, all of them together, to the study of music.

"With a mastery of such factual knowledge, then, the young musician is made ready for his real task



CHARLES MUNCH

which, though based upon facts and study, is actually of a very different nature. The task of the musician is to express the emotional, intellectual, and spiritual content of the music he performs. This brings us to a consideration of the mysterious quality of expression. My own feeling is that the talent for musical expression is an inborn endowment-either one has it or one has not. I doubt whether it can ever be taught or learned. The great responsibility of the teacher is to discover and develop inborn talent. This development of musicality is much more difficult, much more subtle, than the teaching of techniques. It roots, I think, in making the student aware that every piece of music-every bar in that piece-is calculated by its composer to express something. The next step is to discover what it has to express. When new pieces are given to the student (of any instrument), it is a good thing to have orchestral instruments and should find no difficulty him read them through with a view to finding out what they have to say. The teacher should ask what the character of the piece is, how it is developed, which parts are stronger in defining this character, what they express. The student who thinks out his pieces and

analyzes them, will find their expression clearer.

"It is this complete, integrated expression of music that is the chief task of the conductor. In order to translate the musical text into sound, he must see clearly what it has to say. Thus, he assumes a three fold responsibility-to the composer, to the audience and to the men who play under him. His training, then, must empower him to deal with these manifold responsibilities. He should know as many instruments as possible; should know the nature and the limitations of those instruments he does not actually play himself. He should have a sound knowledge of the plane, He should be perfectly familiar with harmony, counterpoint, orchestration, transcribing. He should develon clear, precise, understandable gestures. And he must be quite at home with the reading of scores,

# Analyzing the Score

"The prompt and comprehensive reading of an orchestral score is a matter of painstaking development When I work with young conductors I try to inculcate the idea that the structure of music is never a fixed thing, like that of a cuthedrul. It is, rather, a juxtaposition of various and varying ideas that move, constantly, from one to the next, The first step, then, is to separate the entire work into its parts. We look over the score, separating theme from theme, phrase from phrase. In that way, the expressive structure of the work becomes clarified and simplified. The aext step is to begin the work of analysis all over again by separating each phrase luto its component parts. Let us suppose that a four-mensure phrase is under consideration, Divide it according to the groups of instruments that sound it. Which groups are used? How are they combined? Which measures are doubled in the various parts? Which groups of instruments carry the melody, the theme? Which supply the harmony? What is the effect of the different instrumental colorings? How do the four measures lead out of what has gone before, and into what is to follow? These questions are merely suggestlons; there is really no end to the study one can expend on four arcasures of music! When they are completely clear, then put them together again in the light of what you have learned. Combine the various parts and groups. Let them sound forth as an integral whole. Then combine the other phrases that have been similarly analyzed. Gradually, slowly, what looked at first like an impossibly difficult score will come to life as clear and integrated music.

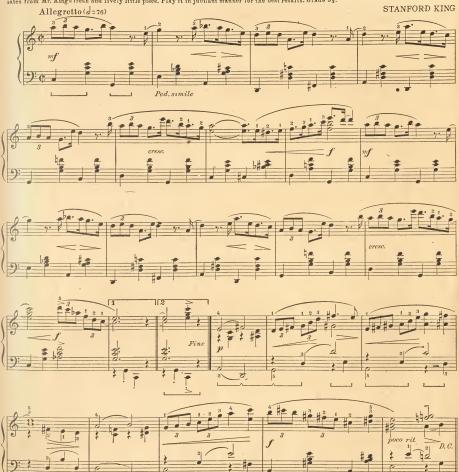
"The habit of integrating music is helpful in understanding new and strange forms. This, I think, is the secret of appreciating modern music. It coatains, often, sounds and sequences of sounds that are new, strange, and therefore difficult to grasp. At such times, one should not conceutrate on the individual and disturbing sonorities, but on the conception of the work as a whole. When Debussy was first heard, he was completely misuaderstood because his forms lay outside the conventional development of music, And it was not his uucoaveatioaalitles that caused him to be understood. It was, rather, the subtlety of his ideas as a whole, for the sake of which the unconventionalities became accepted. The test of any work is its strength as an integral organism.

## Practical Opportunities Necessary

"In addition to study and analysis, the young musician must have practical opportunities to work in his chosen field. I can think of no finer practice than membership in a good orchestra. There—and only there -will he learn the full list of problems that confront both the players and the conductor. He will find practice in playing with others; he will learn the needs of orchestral playing; he will master repertoire; he will become familiar with the delicate adjustments of ensemble playing; he will observe conductors, their methods, the qualities that make them succeed (or fall!) in drawing expression from scores and from men I believe that a period of orchestral playing is an essen tial for the young conductor. Many have studied in securing membership in an organization. Where the young aspirant has studied the piano, let us say, and cannot fiad immediate outlet in an orchestra, I suggest that he master the battery (which is more rapidly learned) and serve his (Continued on Page 330)

# SPRING HOLIDAY

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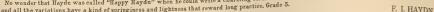


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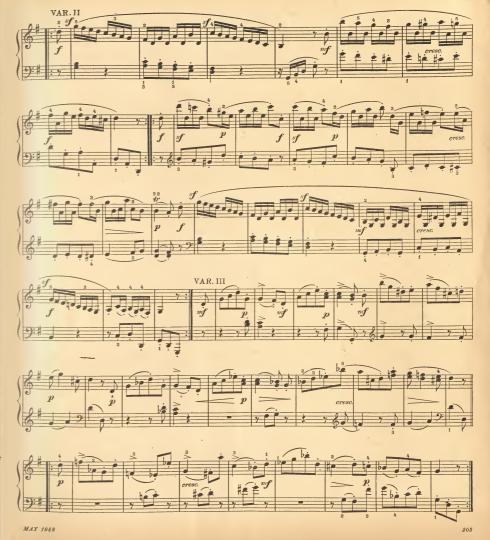














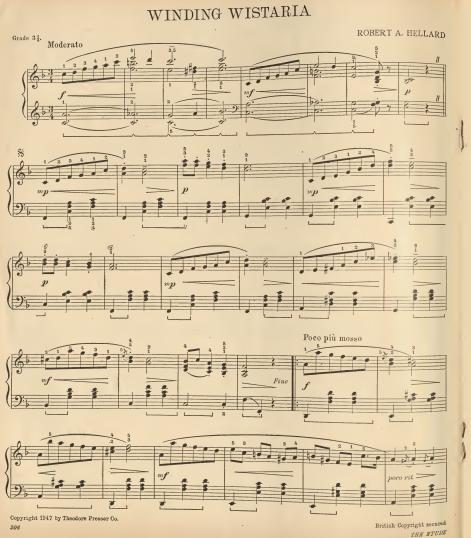
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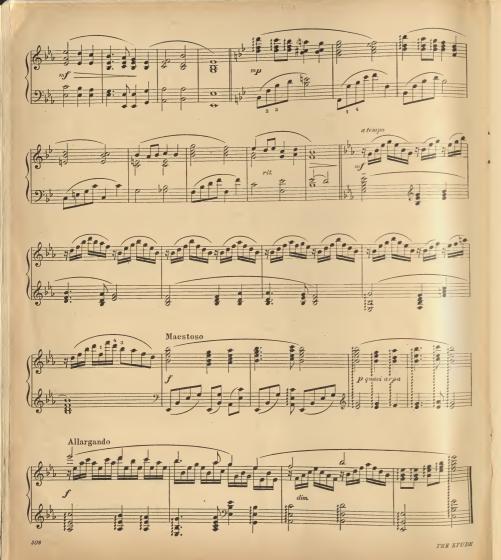
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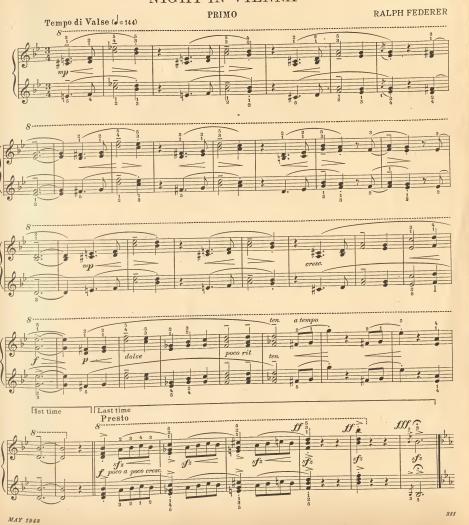


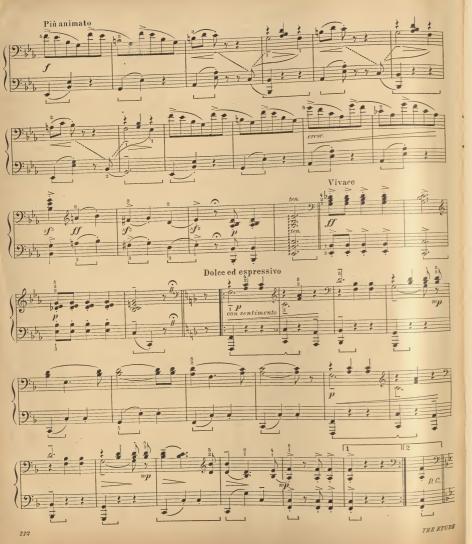


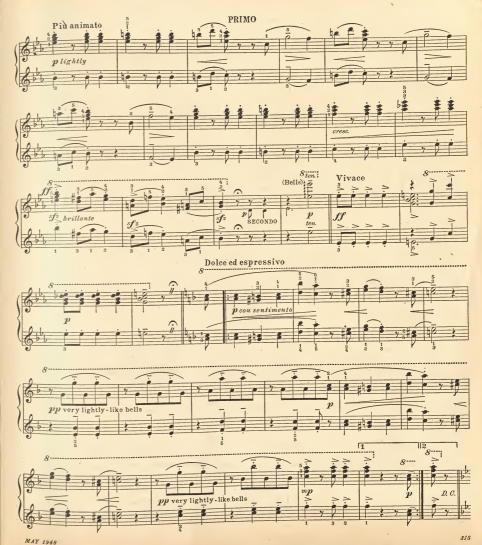
# NIGHT IN VIENNA

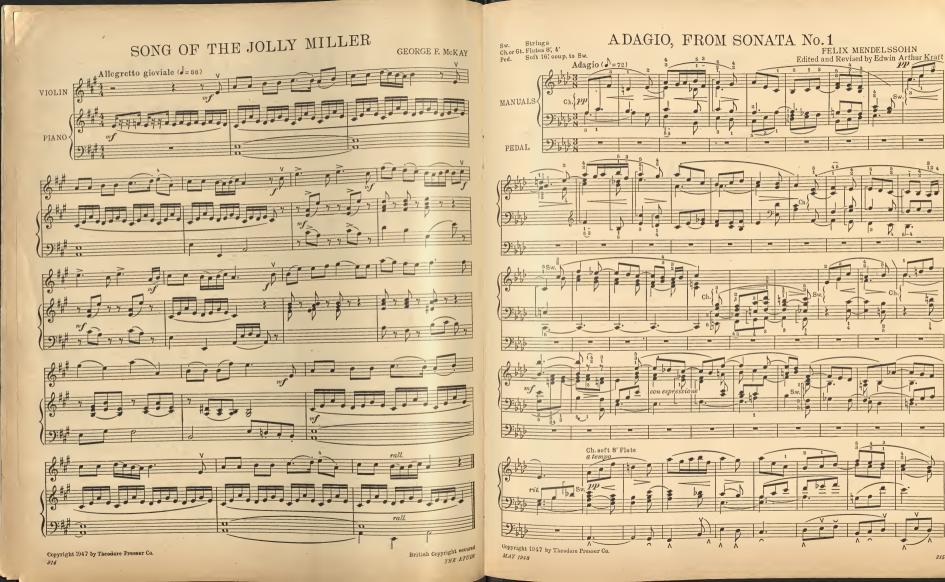


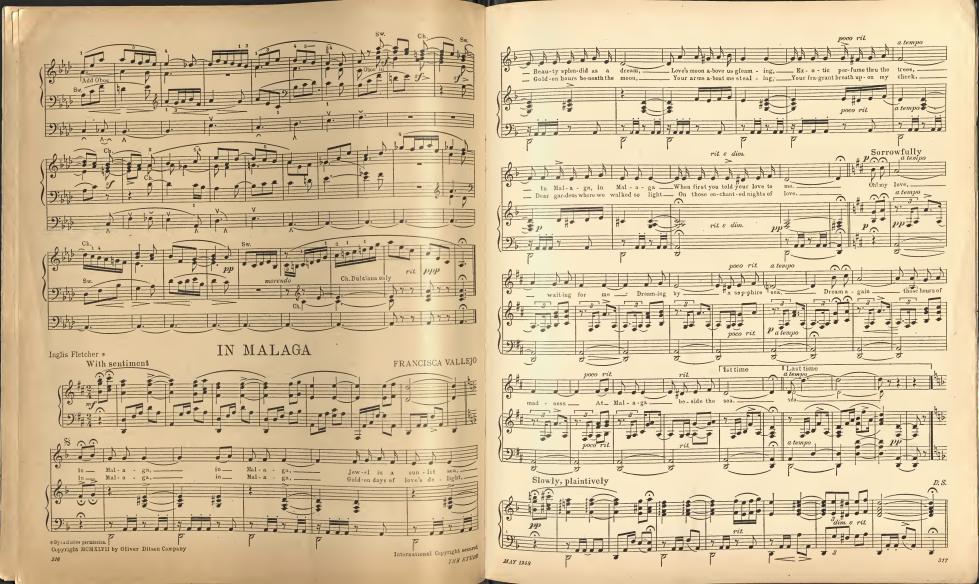
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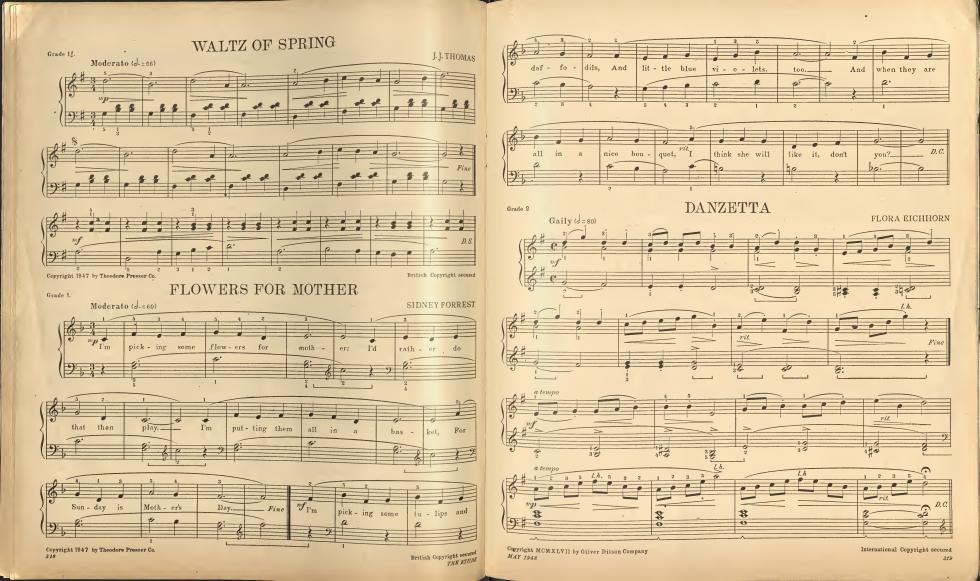












# DREAM FLOWERS

MILO STEVENS



# New Fingering Principles of Value to Teacher and Student

(Continued from Page 299)

to direction, has no difficulty following a with orchestra. Usually, in the study of beat, a metronome, in the beginning, is concerti, the planist uses a second plano very discouraging to a planist. The machine always seems to be wrong, and yet in any sort of serious study, it is indispensable. The metronome markings are meant, not just for the first bar, but as movements. For the orchestra, with the the over-all tempo of the whole piece, unless new markings occur.

The most important role the metronome has is that of checking tempo. It commonly occurs that, as the planist knows a piece better, he begins to play it much faster, and does so without realizing it. As soon as the technical difficulties are overcome, the tempo begins to diminish in speed, as far as the performer's feeling for it is concerned. There is a story about a pupil of Anton Rubinstein that illustrates this point very well.

A young student was struggling through a Chopin Etude for Rubinstein. After hearing the first page, Rubinstein ran to the piano, erving, "But you are playing it much too fast! This is how it goes." He sat down and played it-twice as fast as had his pupil. And as he played, he turned to the student and said, "You see how slowly it really should go."

As long as the pianist is playing a piece for the piano alone, this increase in tempo is not nearly as dangerous as when he practices a piece he will have to play later

for his orchestra part. But he must remember that the second piano very often plays in a much faster tempo than will the orchestra, particularly in the slow strings capable of sustaining the notes, can take phrases much slower than the

Another important use of the metronome is that it can serve as a sort of measuring-stick, or barometer, of progress. The student should mark his pieces, for instance, his Chopin Etudes, from time to time with the date and the metronome markings he is capable of reaching, and see how he has improved months or even years—later.

Eventually the pianist should be so completely master of playing with the metronome, that he should be able to accomplish all the retards and accelerandos within the general beat, playing just as rubato as he pleases, and coming back to the correct beat at will, When doing this, the student should play the piece at its regular speed, with the metronome going at half that speed.

All this does not mean, of course, that he should play in public with metronomic precision, nor that he should practice with the machine constantly ticking.







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# The Oldest Musical Organization in the World

(Continued from Page 290)

The instruments used in the Orchestra three kinds of drums come in various are mainly replicas or adaptations of sizes. The most spectacular is the huge those brought over from China and Korea "great drum," which is brightly decorated and edged with a golden rim representing and are not usually heard in Japan exflaming fire, It towers above the standing cept in the Imperial palace grounds. player, who has to use great force in pro-They may be divided into three 'main sections; woodwind, percussion, and string. There is no hrass section. adjusted by means of beavy silk cords

are used depending upon the style of the with which they are laced. One is struck with a little stick, and the other is held composition to be played. For example, the music which came from China and against the shoulder and struck with the flat of the hand. The small gong serves India requires one kind of ensemble, while that from Korea and Manchuria in the same capacity as the drums, havemploys a somewhat different set of in- ing its own rhythm patterns. The strings, which are the most imporstruments. A medium size hass drum is

used for indoor concerts but a mammoth tant section in our orchestra, serve mercaffair, standing about ten feet bigh, is by to accompany the woodwind in the used for outdoor performances, A typical Gagaku, They are plucked instead of line-up for ancient music from China is bowed, and fill in with musical figures. There are two types of string instruments; one is much like a four-stringed lute and is played with a large ivory plectrum; the other is an oblong dulcimer-like instrument, played with bits of ivory fastened to the fingers. The tone quality of the plucked strings is dry and crackling and altogether unlike the sweet singing tone of the Occidental string sec-

Another peculiarity of the music played by the Gagaku orchestra is its high pitch. The melody carried by the flutes and oboes is usually in a high register and the accompanying chords of the reed organ are in the same or in an even higher The woodwind section is important, as register. This tends to obscure the sound of the melody and to blend all the sound in one tonal mass. The deep sound of the large drum, on the other hand, stands out 47 West 63rd Street, New York 23, N. Y

bamboo reeds are arranged to resemble the wings of the mythical Phoenix Bird, in dramatic contrast There are interesting similarities he box. It is played in a curious manner; by tween the ancient compositions played at court and some modern Occidental music This is particularly true of the slow movechords which it produces are based on ments from Stravinsky's so-called "primifourths and fifths, a feature of modern Octive period," such as those in his Rites eidental harmony, rather than the thirds of Spring, They have the same ponderof our usual harmonic system, The Sho ous rhythms and shrill dissonances, and is of special interest because the principle both give the impression of wild grandeur of the free reed, which it embodies, was and primeval strength

Several attempts have been made to transcribe Gagaku music for the modern symphony orchestra, Viscount Konove. brother of the war-time prime minister. and a former conductor of the Tokyo New Symphony Orchestra, arranged Etenraku, meaning "Coming Through from Heaven," which has been played in Tokyo and Europe. It was also arranged by the American composer, Henry Eicheim, and has been recorded by The Philadelphia Orchestra. This composition is a kind of slow prelude, and is attributed to a Chinese emperor of the eighth century. It has been performed at the Japanese court for over a thousand years and is similar in style to compositions played at the grand banquet on the occasion of the enthronement ceremonies of Emperor Hirohito in 1998

If the emperor system is discontinued, or even if the court is modernized in line with General MacArthur's democratic regime, it is very unlikely that this anhalf steps of our scale system. cient music could survive. Dependent as it is on the devotion of the court musian important part. They are not a mere cians in preserving the sacred traditions adjunct, as is usual in our ensembles, but of the past, it would probably die out are an integral part of the Orchestra, with the present generation, and with it having rhythm patterns which are car- will likely perish the ancient musical ried throughout the compositions, The remnants of the Far East.

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ducing its powerful, resonant tone. The tones of the two smaller types can he tones of the two smaller types can he

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# VOICE OUESTIONS

# Answered by DR. NICHOLAS DOUTY

# The Falsetto Voice and the Radio Technique

O. Since the advent of the radio there has been a noticeable increase in the use of the falsetto, especially in male singers. of the faisetto, especially in male singers. Is it being taught in the studies, and if so, is it for the use of radio technique only? (2) Most of the vocal masters of twenty years aro, stressed the major work on the middle tones and by soft, light practice, worked upwards. Is there a technique now in vogue whereby the high voice may he developed from con-tinued practice of the falsetto? (3) In your opinion would the continued practice of the falsetto in the high voice gradually tones will take on the quality and power of the lower voice? (4) Perhaps there is some treatise of recent date dealing with the above and which you can recommend to me?-G. A. R.

A. Because of the great sensitiveness of the modern microphone the loud, fullvoiced high tones of the male voice are apt to "blast," Therefore the easiest and most convenient method of making them sound clear, sweet, and firm, is to sing them in falsetto. Yes, the falsetto is taught in many studios. Over the air or in a comparatively small auditorium accompanied by a small orchestra it sounds very well indeed and of adequate volume. In a large auditorium, accompanied by a large symphony orchestra, without the aid of a microphone, it is apt to sound somewhat "sissy" or almot inaudible.

2. There is a very ancient technique which develops the falsetto through long and careful practice until it sounds almost as firm and strong as the natural voice. Sbriglia is said to have turned Jean de Reszké from a high baritone into a tenor by this method. The resulting tain a "well rounded education" is to take tone which is sometimes called voix mixte the full four years' course at a good by the French demands a strong body, college and study patiently and well until magnificent control of the breath, and you receive your degree. In every great er who understands the process thor musical department associated with them.

oughly, do not undertake it. are usually strong enough to stand the can have the opportunity of hearing normal strain of correct singing. It is symphony orchestras, operas, oratorios, the strength, resilience and control of the song and piano recitals, and so on, and

of The Evude, Frances Rogers of the Juli- the great artists. Also in the great cities liard School of Music explains the tech- there are always some private teachers nique necessary to develop the falsetto of reputation, so that if you do not imvoice of the tenor somewhat in the man- prove under the instruction of the her employed by Sbriglia and several teachers associated with the college you other teachers of the old Italian method may consult one or more of them without of singing. As examples he instances the interfering with your collegiate standing. Voice of Nouritt, for whom Rossini wrote Our position as editor of Voice Questions the role of Arnold in "William Tell" with Answered precludes the possibility of its exceedingly high tessitura, and con- recommending any individual school, trasts it with the voice of Duprez famous university, or private teacher, in a land for his "High C in Chest Voice." Without where there are so many excellent ones. getting into anatomical details, which You seem to be a very sensible girl howhe points out are still in dispute, he uses ever and we think you have the right the expressions falsetto, voix mixte, and idea. The best of good luck to you. Watch head voice almost interchangeably point- your health, for a strong body is abing out their many similarities of timbre solutely essential to the singer.

and production. Please read and study this illuminating article carefully before attempting the experiment upon your voice. You should listen also to these fine artists, Brune Landi and Tito Schipa, and learn from them. If you must have anatomical details buy a book upon the anatomy of the larynx with many illustrations of its action during phonation. Remember that these studies are made either by examining a dead larynx or by photographing the living subject with a laryngoscopic mirror in his mouth, In neither case are the natural phenomena of vocalism reproduced with absolute fidelity and comfort

# Can She Combine a College and a Musical Education?

Q. I have been a subscriber to THE ETUDE for quite a few years and I have always been interested in the voice ques-tions. I am a senior in high school. I have studied voice for about six months, having servatory. I am taking one hour every other week and my teacher says I am making progress. I am a mezzo soprano. I also study organ at the school this win-ter. Both my teachers tell me that I should go on with my music, I would like to know if it is possible to get a good musical education at any university and if so, what ones and what teachers would you recommend? I want the contacts and I want to be well rounded and I believe g university supplies these things better. If you think that a good musical back-ground could only be had at a music school or a conservatory would you recom-mend some modern one? How does the world consider the New England Conservatory?-J. R.

A. In our opinion, the best way to obgreat resilience of the vocal muscles city in America there is such a college themselves. Unless you could find a teach- and many of them have a first class Another advantage the great city has 3. If the vocal cords are healthy they over the small one is that the student vocal muscles that need development. may even take part in some of the events, 4. In a splendid article in the May issue and sometimes personally meet some of

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Diapason Flute Hohlflöte Twelfth Gemshorn Fifteenth

Gamba

Swell

Flute Harmonic Tierce Gedeckt Larigot Mixture Gamba Principal Ohne Flute Trumpet Nazard Clarion

Gemshorn Twelfth Concert Flute Blockflöte Flute 4 Clarinet

Pedal Violone 'Cello Bourdon Bourdon 8 Gamba Octave Mixture

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# A Plan for a Modest Three-Manual Organ (Continued from Page 293)

Choir #5

Choir #6

Pedal #1

Concert Flute Clarinet

Blockflöte

Twelfth

Blockflöte

Roundon 8

Hoblflöte Choir #4 Gemshorn Concert Flute Twelfth

Flute Harmonic Nazard Gedeckt Larigot Gamba Ohna Flute

Choir

Swell to Pedal 8' and 4'

Choir to Pedal 8' and 4'

General #2

Great

Swell

Flute

Great to Pedal 8'

Twelfth Gemshorn Concert Flute Flute

Pedal

Violone Bourdon 8 Bourdon Gamba

Couplers

Swell to Swell 4' Cholr to Cholr 4 Swell to Great 8' and 4' Choir to Great 8' and 4' Swell to Choir 8' and 4' Swell to Pedal 8' and 4' Chale to Pedal St and 4t Great to Pedal 8'

> General #3 Great Gemshorn

Gedeckt Flute Celeste Gamba Gamba Celeste

Dulelana

Unda Maris Pedal

Bourdon Bourdon 8

Swell to Swell 4'

Swell to Great 8' and 4 Swell to Pedal 8' and 4' Chair to Pedal 8' and 4 Great to Pedal S'

> General #4 Swell

Gedeckt

Ilohlflöte Dulciana

Unda Maris Pedal Couplers Chair to Pedal 8

General #5

(Continued on Page 330)

**ORGAN AND CHOIR QUESTIONS** 

# Answered by FREDERICK PHILLIPS

know are those usually taken hy organ service in the index for numbers designed for pro-men—actual experience in a factory. cessionals, and so forth.

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MAY, 1948

WHIRA.

BUDD

POPP)

NOMETER with BEAT

Q. Will you please give me your opinion of e following specifications:

Q. I am a high school senior, have practiced on a Hammond instrument, but plan to build

A. Our first reaction would be that the specifications show a little preponderance of 8' stops. The Swell might be improved with a 16' Bourdon and a 2' Piccolo. The couplers should Bourdon and a 2 Piccolo. The couplers should include Swell to Swell 4. Swell to Great 4, and Great to Swell 4. Swell to Great 4, and Great to Swell 4. Swell to Great 4, the addresses of firms who might supply the the swell and the swell 4. Swell 4. Swell 4. Swell 5. Swell 4. Swell 5. Swell 4. Swell 5. Swell 4. Swell 5. Swell A opp of Tweed Recipes is being feet to you.

A. In a general way your plan seems to be the control of the cont therefore be necessary to purchase a used instrument, and then the price would depend sive the names of the loud and soft "reeds," are in the seller's favor.

Q. After reading an interesting article in the

November 1947 ETUDE by Dr. McCurdy, about appropriate music for weddings and funerals, I would like just a word of explanation about why the following numbers are not snitable for a religious service of any kind: 1—Beau-tiful Garden of Prayer; 2—In the Garden; 3— Beautiful Isle of Somewhere. Question 2: Following is a suggestive list for Commencement at close of High School. Please give us conat close of High School, Please give us town a received from the moment. They are the correct continuous to the supportations of the first mentioned is, as far as we know, the mushers. They are the correct continuous to the continuous three conti the numbers. They are the sort of thing see can use in our school, which has no voice training. I. Come, Thou Almighty King, 2. Confidence Hymn, 3. All Hail the Power, 4. Ivory Palaces, 5. Lead Me, 6. Jesus is All the World to Me, 7. I've a Story to Tell to the Nations, 8. God of Our Fathers. 9: Sunrise, 10. Guide Me, O Thou Great Jehovah, 11. Give of Your Best to the Master. Question 3: Also, suggest appropriate processionals and recessionals and easy vocal soli for both Sunday morning baccalaureate and graduation occasions.-E. M. W.

A. (1) Dr. McCurdy, in his article, was line 8, Yolinia 4. FEDAL, Gedestt 8 or 16. Iargely quoting a report of other authorities on church music, and opinions of this sort are on church music, and opinions of this sort are necessarily uniform in the most are necessarily uniform in the most are necessarily uniform. The most necessarily uniform in the most necessarily uniform in the most necessarily uniform in the most necessarily n timacy with our Lord not altogether in keep-ing with it is digit and Majesty. This is merc-by the writer's idea of the possible the state of the possible that it makes in the grounds that it makes the same three the properties of the state of the same three was needy a "somewhere" instead of samething more specific. All of these things, assembling more specific all of these things, however, are matters of personal opinion feed semandars, but are not not be the worth perries of the same three there is little or no place in a worship service should really be made by the manufacturer for what is known as "gospel songs," while or some competent person.

Q. Do you have anything on the subject of others derive considerable benefit from this

0. In you have anything on the subject of others derive considerable benefit from this pipe organ reprier and maintenance! I have: \*\*ype of music, and the pipe of the pipe a dealer in special books, who might possibly for processionals and recessionals. Also, most be able to help you. The only courses we standard hymnals have a special classification

SWELL-Violin Diapason 8', Stopped Diapason a two manual pedal reed organ for home prac-8', Acoline 8', Trompette 8', Clarinet 8', tice. I had in mind a dupler unified organ, French Horn 8, Oboc 8, Vox Humana 8, using the following sets of reeds: No. 1, Flute Flute 4, Solicional 4, Doice Cornet.

8 notes—No. 2, Diapason, 8 notes—No. 3, French Horn 8, Dioc 8, Vax Humana 8, wind the following sets of reeds: No. 1, Flute, Flute 2, Solicional 4, Diolec Cornet. 8. nutes—No. 2, Diagnous, 83 notes—No. 3, Old 87, Dulciana 8, Transpel 87, Octave 4, Violina 9, Clarlon 9.

Violina 9, Clarlon 9.

(Clarlon 18, 3, notes—No. 6, String Clarlon 18, Note 18, The No ords 8, Delcima 8, Trampel 8, Octave 4, No. 1, owns area.
Violius 7, (Garian 1, France 18, Octave 4, No. 1, Octave 18, Octave 18, Octave 19, Oc Diapason 16'; No. 4, String 8'; No. 7, Reed 8'

largely on the condition, resources (number of stops, etc.), and the general market condi-of stops, etc.), and the general market condistops, etc.), and the general market conding the addresses desired, those ones, the latter of which at the present time re ln the seller's favor.

stops, etc.), and the general market conding the addresses desired, those marked "A" indicating where you might posser let the seller's favor.

stops, etc.), and the general market conding the addresses desired, those market "A" indicating where you might posser let the seller's favor.

O. I would like information as to supply houses where I might obtain organ reeds, pipes, chimes, and other parts. I have been corking with several reed organs and one pipe organ. I would like to build a small reed organ, with possibly a pipe or two. Please make suggestions as to stops for a two manual organ with pedals.—J. H.

A. We are sending the addresses desired. so forth. In constructing your organ we rather think you will have to make it either entirely a reed organ or entirely a pipe organ. We do not believe the two can very well be combined The following is suggested for a very panall two manual pipe organ: GREAT, Open Diapason 8', Melodia 8', Dulciana 8', SWELL: Diapason 8, Medona 8, Saliciona 8, Swellis, Stopped Diapason 8, Salicional 8, Flute 4, PEDAL, Bourdon 16. A somewhat larger organ would be the above with the following added: GREAT, Flute d'Amour 4, Octave 4, SWELL, Bourdon 16, Violin Diapason 8, Aco-

A. We are sending you the addresses you desire, although it is only occasionally that



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# THE MANNES....

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Youth Commands Tomorrow's Music

(Continued from Page 297)

and pupil. Teachers, most of them, were play a concert, one passes competition, or and pupil. Teachers, most of tach, of friends of their pupils, older brothers, and course I want to give my best, but how looked after their general welfare as can I be sure? An artist cannot be a me. much as their music study. It is a re- chine; he cannot guarantee to be at his lationship that does not exist very widely best every day of the year. He can only hope, and prepare himself as best he in this country, I am afraid.

"But one cannot make an artist out may." of nothing, can one? Something must already he there: talent, a realization of M. Thibaud?" what artistry means, a willingness to sac- "Scales-stlll and always scales-and rifice much to attain it, and above all. a arpeggios. These are the foundation of all great ambition to do one's very best. For honest technique. And then passages from this, one must look to the early training the works I am to play. Not the technical passages-these must have been mastered and the home environment.

"Myself, I was lucky. I began to study long before—but those passages requiring the plane when I was five, but shortly the most perfect interpretation. This acbefore I was seven I heard a violinist play cent-is it enough? Or do I make it too the Beethoven Concerto in Bordeaux, my strong? This diminuendo-should it begin home. It affected me so much that I cried. quite so soon? l'erhaps a little later would I hegged for a violin. How I begged for be hetter? These are the things one must it! On my seventh hirthday my father consider when the important concert gave me a violin. He was a fine violinist, comes near. my father, and a wise man. I could study "And one must do one's practice from the violin if I wanted to, but I must study the music. If you practice all the time hard and with all my heart. That was not from memory, dust gets on the interpretadifficult for me-it was what I wanted tion. You must brush it off. When I prepare for an appearance with orchestra. more than anything else.

"At six in the morning I had my les- I study from the orchestral score-it is sons. I got along fast. Soon I had learned the only way to grasp all the meaning of all the positions, and my lessons consisted the music, of scales always scales !- a study or two "One must remember that there is no from Kreutzer or Rode, later De Beriot easy music. The simplest is the most diffiand Paganini, passages from the works of cult. Take the Brahms Concerto, Now. Vieuxtemps. Wienjawski, and others. But mind you, the first passage of that concerall had to be played slowly! My father to is difficult, technically it is very difficult would not tolerate a note that was out of -but the Introduction to the A major tune, or one that did not have a beautiful, Concerto of Mozart is more difficult. That singing quality. It is to this wonderful Mozart! Every note must be polished, finearly training that I owe the technical ished, a pearl-so!" The inimitable gesfacility that has been a hlessing to me all ture with which Mr. Thihaud accom-

my life. "Then there was chamber music. My tion as only a Frenchman can express it. father, as I told you, was an excellent violinist; one of my brothers was a fine pianist who also played the viola very well, and my older brother was a talented cellist. Every day, when I came home from school, there were quartets, and by of making each note a heautiful thing in the time I was ten I was familiar with all one's mind all the time. It must be in the the classical quartets. It was a great edustudent's mind as much as it is in the artcation. Every day I had a musical hath, ist's It is the path to achievement. Being

# Danger in Early Exploitation

"When I was eleven I played a Wieni- the music we perform. Humility is essenawski concerto at an important concert, tial to spiritual growth. When a young It was a real success, and I received some flattering offers. But my father would not hear of them. He was terrified. 'No, no,' he said. You are not yet finished, you spiritual values are the qualities that itare not an artist. You must be educated; spire the artist." you must learn harmony and solfège. You must he a musician! Yet he was a poor man, and the money I could have earned ing characteristic of some well-known would have meant much to him and to our musicians, Mr. Thihaud's innate kindlifamily. But he was wise—too many good ness instantly came to the fore. He would talents are exploited too early."

not hear of it. "No, no, one cannot truly When an artist has concertized with say that! I know them all, I talk with conspicuous success for over forty years, them, and I know they love music. Each as Mr. Thibaud has, one can expect that one knows that music is higger than he is. he has evolved a philosophy regarding his Oh, perhaps one can criticize this artist public appearances which would be of for some little thing or that artist for value to the ambitious student. A ques- something else, but their approach to the tion on this point evoked an answer music one cannot criticize. typical of the true artist,

"There are times when I think some in-"How do I approach an important con- strumentalists and some conductors take cert? Mon Dicu, I have doubts of myself! Allegro movements too fast. The Finale of I pray! I know that there will be two, the Mendelssohn Concerto, now, that is a three, or four thousand people there ex- Scherzo, a marvelons Scherzo, yet so often pecting me to give my hest. For when one it is played at break-neck speed in which

(Continued on Page 336)

THE ETUDE

panied his last word expressed perfec-

The Student's Ideal

"But one must have this ideal of finish,

human, we cannot hope to reach perfec-

tion, but we can try. And because we can-

not reach it, we must be humble vis-à-vis

man-or an old one!-thinks he is mar-

velous, he is through-finished. Yes, I

think that humility and a high sense of

In response to a suggestion that humil-

ity did not always seem to be an outstand-

# VIOLIN QUESTIONS

# Answered by HAROLD BERKLEY

How Observing Are You?

by Charles W. English

TERE ARE the names of twenty very familiar hymns. You have probably

has been at the left top of the hymn and the name of the composer on the right

top. Have you ever really seen them? Your solution to the following will reveal

Place the number of the writer in space at left of the hymn you think he wrote,

and the number of the composer at the right. If you correctly place thirty of the

forty names you are really wonderful. Twenty would be very good, but if you

3. Sabine Baring-Gould c. Nearer, My God, to Thee 3. C. C. Converse

e. Holy, Holy, Holy

h. Abide With Me

1. Jesus Is Calling

o. Trust and Obey

t. What a Friend

i. A Mighty Fortress

k. Faith Is the Victory

m. Stand up for Jesus

n. Showers of Blessing

q. O That Will Be Glory

r. I Love to Tell the Story

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17a 9; 19 b12; 1 c18; 3 c15; 9 c4; 14 f5; 6 g2; 12 b14; 13 [10; 4 110;

I. Faith of Our Fathers

f. More Love to Thee

cannot place ten correctly, you should begin to practice observation.

sung each of them scores and possibly hundreds of times with hymn book

open before you, and on each occasion the name of the writer of the words

b, Jesus, Lover of My Soul 2, W. B. Bradbury

d. Onward, Christian Soldiers 4. John B. Dykes

p. Wonderful Words of Life 16, Geo. C. Stebbins

s. Jesus, Saviour, Pilot Me 19. James G, Walton

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H. L. Maine—The O. A. Pferdschner violin
Technique of Violin Eveni," "Twelve Studies
you mention would be worth somewhere betreen 100 and 8100, 11 large one, its better
Heaving and Stop 11 large one, its better the control of the studies of the st family, and it was a large one, is better the publishers of The ETUDE.

A Trill in Mozart's Divertimento G. W., Wisconsin— in the quotation you are drom the Mozart Divertimento, the two not make any violins in Germany in 1721 or regardless of the fact that the first sixteenth worked, and died in Cremona, Italy. If your has a trill sign over it. It would be a lapse violin has a "Stradivarius" label with the line of taste to play the trill note as a dotted "Made in Germany" on it, you may be sure state that the following note as a thirty-second. As a matter of fact, you should not

how observing you have been.

1. Sarah F. Adams

4. Fanny J. Crosby

8. Charles H. Gabriel

7. Frederick W. Faher g. Just as I Am

2. Philip P. Bliss

5. Geo. Duffield

6 Charlotte Elliott

9. Reginald Heber

11. Edward Hopper

14. Elizabeth Prentiss

17. Augustus Toplady

18, Daniel W. Whittle

12. Henry F. Lyte

13. Martin Luther

15. J. H. Sammis

16. Joseph Scriven

19, Charles Wesley

20. John H. Yates

10. Katherine Hankey

The Label Means Nothing
Mrs. E. G., Ohio-The likelihood that your
pilon is a genuine Stradivarius is very small
jadeed, so small as to be microscopic. But if
rapidly to allow more than a mordent on any
of the skyspane to the content of the strained to the content of the skyspane.

Miss E. M. D., Kansas-Thank you very much for your kind enquiry regarding my pub-lications. To date, they are "The Modern

Niggell a First Class Maker Careful Practice Necessary
Mrs. W. B. C., Alhbaum—It is good that you
want to play your violin again. At first the
going will be slow, but if you are paired you
will find insprovement coming answer and more
German makers. Usually he followed the going will be know, used: "Vayou are presently used with the large will be formed by t

Stradivarius Violins Not Made in Germany

1. Philip P. Bliss

6 Wm G Fischer

7 John H. Gould

10. Martin Luther

12 Lowel Mason

8. Charles H. Gabriel

9. Thomas Hastings

11. James McGranahan

19 Simeon B. Marsh

14. William H. Monk

15. Arthur Sullivan

17. Ira D. Sankey

18. D. B. Towner

20. George J. Wehb

, 5. Wm. H. Doane

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# GREENVILLE **SOUTH CAROLINA**

teenth and Eighteenth Centuries

(Continued from Page 294)

flute and string orchestra, as follows: J. S. Bach-Suite in B minor Telemann-Suite in A minor

Flute Music of the Sevenmuch is to be gamen by a study of their a French orenestra. The Telemann Suite of its necessity in our lives. We much handling of this challenging problem of has recently been recorded by William bring all our forces to bear on the aware-Kincaid with The Philadelphia Orchestra. ness that the years they spend in college,

anthentic edition of these old works, and an old recording by Marcel Moyse with few solo instruments set off against a key, they have lost nothing, provided, of

much is to be gained by a study of their a French orchestra. The Telemann Sulte of its necessity in our lives. We must

The larger forms include Suites for Among Concertos for flute and orches-playing music as a hobby, or in preparatra are two hy Mozart; also there is a tion for a career as a teacher or player, double concerto for flute and harp, by are the most valuable and formative of Mozart. Boccherini, Hasse, Grétry, Vi-their musical lives. That when, for in-The Bach Suite may be heard in two valdi, and Haydn also wrote flute constance, they have played the Prelade and corder sonatas" almost always can be recordings; a recent one by Georges certos, Of the six Brandenburg Concertos. Love Death from "Tristan and Isolde" in counted on for a very scholarly and Laurent with the Boston Symphony, and by J. S. Bach, most are conceived for a the band a half tone below its original

string orchestra background. The flute is one of the solo instruments used in the majority of these, two solo flutes heing employed in the Fourth Brandenburg.

Quantz contributed a few flute concertos (300 exactly!), and his royal pupil, Frederick the Great, also composed a number. All three of the Mozart Concertos have been recorded, as have all six of the Brandenhurg Concertos,

In the chamber music category, we find that Boccherini composed eighteen quintets for the combination of flute, two violins, viola, and 'cello, most of which remained unpublished.

There are several quartets now published in the United States for the delightful and very satisfying combination of flute, violin, viola, and 'cello: three by Mozart and a like number by J. C. Bach. A rarely heard but excellent work is a quartet by Telemann for three flutes and figured bass.

There are a number of trio-sonatas (the favorite chamber ensemble of the seventeenth and early eighteenth century): for flute, violin, and keyboard, by Handel. Bach, Telemann; for two flutes and keyheard by Loeillet, Telemann, Sammartini; for flute, oboe, and keyboard by Loeillet, Quantz, and Telemann.

Duets or trios for two or three flutes (usually called "sonatas" in this period), more frequently without any keyboard accompaniment, were written by Quantz, W. F. Bach, Handel, Mattheson, Telemann, Haydn, and by many of the flutistcomposers of the period who composed only flute music. 'Way at the end of the eighteenth century we have a few trios by Haydn: some for flute, 'cello, and

piano, and others for two flutes and 'cello. It is gratifying to be able to state that a goodly percentage of the flute music of the seventeenth-eighteenth centuries mentioned here is now available on our music publishers' shelves, with more of this old music on the way. It is a good sign, We have all this fine music; let's play it,but let's studu it first!

# The Band as a Medium of Musical Expression

(Continued from Page 295)

application of the arts of design, of architecture, poetry, and drama, of the sciences of acoustics and psychology, Rehearsals offer opportunities for the study of the history of musical art and performance such as are not to he found in any lecture hall. Rehearsals should be the laboratory in which a student's lectures and exercises in the theory and structure of music are confirmed in the living performances of the art of music. We must awaken in the minds, hearts, and ears of our players a curlosity ahout music. We must strive to make ourselves

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course, they hear the beautles of the dusty) books and scores on every con-"Tristan" chord in any key; and provided celvable facet of the art of music, they will listen to an orchestral per- Those who aspire to conduct bands formance of the score and perhaps even must know how black is the past (and hear the opera on records or see a per- much of the present) history of hands formance in the flesh and thus realize in America. The several decades of charthat the beauties of Tristan are theirs for latanism, the decades of perhaps inspired as long as they live, not alone for the but incompetent leadership, the often vulyears of school or the hours spent in re- gar and usually unmusical direction hearsal. Then, perhaps, we may have ful- which have dogged the band since its tional obligations to musle as an art.

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### A New Type of Conductor

type of conductor is envisaged, He must through the musical transformation be a conductor with fanatical devotion which this educational sphere of the to his art, with unlimited capacities for band's influence alone can achieve, work, for study, and with the all too absent critical faculty that is fallaciously granted only to the Toscaninis and Koussevitzkys. The question might be raised as to when a man in the average Amerlcan college can find time to be a Toscanini. He must grow into that state by perpetual industry, by intelligent study, and by persistent immersion in the problems and beauties of all the arts. Arturo Toscanini didn't just happen; he is the result of a lifetime of work, without which his genius for leadership in gen- by Mercy, and Heller's Wanderstunden, eral and the conducting of music in which I take for granted are in the origparticular, might scarcely have achieved inal French, the "Promenades d'un Soli-

courses. They will help, to be sure, but claws. The Lion of the Day is simply the no degree in music education or outside Man of the Hour, the man who is being that thus far produced the conductor for "inolized." This is much used in London, A PRIZE of \$1.000.00 is offered by Robert Waxres a left-hand visible—will swap for whom this article begs. Perhaps, it is where one can be a "social llon," or in the whom this article begs. Perhaps, it is where one can be a "social llon," or in the whom the same of the perhaps is the whole the same way is the whole the same way. The whole the same way is the whole the same way is the whole the same way. The way is the whole the same way is the whole the same way is the whole the same way. The way is the whole the same way is the way is the whole the same way is the way i or already procured (but thoroughly assurance, and gusto!

MAY, 1948

must prepare them more thoroughly for musical performance is written indelibly their tasks, placing the greatest emphasis in the literature which has been composed Jessner, and Jacob Gimpel. on their musicianship and musical in- for them. No book or thesis has yet extegrity as lenders of people. Their work pressed their history with proper clarity, often takes them to communities where The past history of the wind band must they alone, with the bands they are hired not be ignored. The only way to a new to huild or maintain, are the sole pur- and more distinguished musical history veyors of live music in that area. We must lies exclusively in the hands of those who send them to their posts with the full now conduct and those who will one day awareness of their responsibilities to the direct the musical destinies of the college son starred. art of music, not with the erroneous band. When college hand conductors are (though shockingly prevalent) helief that musicians equal to their responsibilities, they have to make the world safe from and when their bands are accordingly equal to their tasks, the psyche of the world's hest composers may yet provide the hand with the literature it has never In setting forth these statements a new had, but which can only be secured

# The Teacher's Round Table

(Continued from Page 286)

# The World of Music

(Continued from Page 277)

States and England for some twenty years, before founding the school in New York which bears their name.

JOSEPH REITLER, member of the Opera filled some measure of the band's educa-inception, have left their brands on its JOSEPH RETLIER, member of the opera disconnection of the band's educa-inception, have left their brands on its Workshep of Hunter College and formerly a tional obligations to music as an art. in New York City at the age of sixty-four. He was the founder, in 1916, of the New Ylenna Conservatory of Music. Among his pupils were Igor Gorin, Maria Mueller, Irene

> LEO F. FORBSTEIN, for twenty years fayette, Ind. musical director of Warner Brothers Studios, died suddenly March 17, in Hollywood, California, at the age of fifty-six. Beginning his career as a violinist, he took up score writing and directing in the early days of motion pictures. He scored the first talking picture, Warner's "The Jazz Singer," in which Al Jol-

# Competitions

A CONTEST for young conductors is to be conducted by Eugene Ornandy and The Phila-delphia Orchestra. The contest will be held on September 29, 1948, and the winner will be permitted to attend all rehearsals of the Orchestra and from time to time be assigned duties as assistant and aid to the conductor in the regular rehearsals. Also, the winner will be presented to the public in a pair of the regular concerts during the 1948-1949 season, at which time he will conduct part of the program. The closing date for filing applications is June I, and all information may be secured from Harl McDonald, Manager, The Philadelphia Orchestra Association, 1910 Gigard Trust Company Building, Philadelphia 2. Pennsylvania.

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because we conductors are expecting some case of a sensationally successful mu- English in which the haritone wins the university or music school to educate us, sician, the "flon of the season." Al- girl. The only rules governing the contest when we ignore, each day of our lives, though I am not familiar with this parthe greatest opportunities in centuries to ticular number, I assume that it calls for haritone, who must not be a villain, educate ourselves with easily obtainable a great deal of elegance, bravura, self- Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

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# A Plan for a Modest Three-Manual Organ

(Continued from Page 324)

Choir

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Pedal Bourdon 16 Couplers Swell to Pedal 8'

> General #6 Swell Gamba Celeste

Finte 4 Gamba Vox Humana

Great Hohlflöte

Swell No. 6, then the build-up of the great manual pistons, followed by General No. 1, the crescendo pedal, and the sforzando, No. 3 General, set for a soft (shall I say, "juicy") combination, with (snan i say, july) combination, the apprenticeship there. But wherever he Choir and Great coming through,

pistons are made to be changed. The and look upon it as a rich and fruitful more they are changed, the better and background. Indeed, I still take pleasure ionger they work. There are so many in occasionally going back and playing marvelous combinations possible on this with the men. When Toscanini conducted One will note that the manual pistons organ that everything suggested in the in Paris, I had long left the ranks and are set for a build-up. When necessary, foregoing is simply a place from which had been conducting myself; but I the pedal pistons can be used as suitable to start. For example, note the effects begxed, as a special favor, to be allowed bass for the Great and Swell pistons. It that can be had by using the mixtures to go back to my old place and play under will be further noted that the general set-up on generals for quick changes; the that eminent director, pistons are set to have two types of full use of the trumpet as a solo; the clarion "At any and all times in one's career ensembles: No. 1, to which may be added on the Swell as a solo with clear accomthe crescendo pedal, and then the sfor- paniments on the choir; and so forth, ad est value. Here again one develops praczando; No. 2, to which may be added infinitum. . .

# Integrating Music Study (Continued from Page 300)

Swell, but is best on the Great, with the plays, he will be enormously benefited by a period of playing in the orchestral As pointed out in my previous article, ranks. I served there myself for years

tice both in playing and in music; one has

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Couplers

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Chair to Great 8/

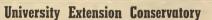
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Roundon &

Concert Flute Clarinet

Nazard

Bourdon 16'



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you?......Do you hold a Teacher's Certificate?.....

the Degree of Bachelor of Music?

Have you studied Harmony?......Would you like to earn

to become than one would have the time to build today; but my favorite organ interature that the styles, records are those of the Daouin Nocks to study; one cases, of the various com- played by E. Power Biggs in Victor althe missylventasses, the playing of chamber bum M-616. There is a kind of innocence posers. I had of innocence music is one of the finest pleasures to be and other-worldliness in this music tomusic is shound. I count among my greatest joys gether with an unusual degree of orthe recollections of my early days at ganistic color; these qualities, combined home. We were a family of six, and each with the utterly perfect performance by one was taught to play the piano and a Mr. Biggs and the almost magic fidelity stringed instrument besides. On Sunday of the recording, give them singular anafternoons, we sat down to family parties peal for me. One whose taste runs more of chamber music, and home ties and a strongly to the modern organ in the modlove of music were developed at the same ern manner would perhaps prefer certain time in a spirit of warm, close kindliness records by Virgil Fox of shorter works that can never be duplicated for me, Be- of Bach; I will still take Biggs and cause our family was a large one, we were Daquin. able to read our way through trios, quartets, quintets, sextets, concertos for two and three pianos-looking back, now, it seems we played everything! And how much pleasure we had, and how much we possible choice, and that is Feuermann's learned without realizing that we were recording with Stokowski and The Philalearning! I believe that a father who gives delphia Orchestra of Ernest Bloch's passuch opportunities to his children pro- sionate musical oration, Schelomo, Vicvides them with the best kind of riches. tor album DM-698, Of all concerted music, "At each stage of progress, the student for 'cello I prefer the Dvorak concerto, serves himself best by learning to realize but existing records are not satisfying that music is an integral whole and must to me on the grounds of either recording be approached in that way. Then the la- or performance; in some cases, both,

the scores he reads, and the works he it exploits the resources of the solo instrumasters will all find their rightful place ment as few concertos have done. It is in the larger pattern of music,"

# My Twenty Favorite Records and Why

(Continued from Page 285)

vorably with present-day work.

I was intimately concerned with the mak- time when relatively few people had faith ing of both of the best modern ones of in the future of recorded music, yet this the Beethoven concerto-the first by record, finally, gave the initial impetus to Heifetz with the NBC Orchestra under the revival of records. The record I refer Toscaninl, the second by Szigeti with the to is the "Gurre-Lieder" of Schönberg, tremely difficult choice. On the basis of tion of Mr. Stokowski. This is an outsize purely recording technique I should defi- piece by any standard-in conception, in nitely choose as my favorite the Szigeti- length, in the number of people required Walter performance. It has the benefit of to perform it, and in its musical impact Columbia's most advanced recording tech- From it I select as my favorite the Song nique and was made in the acoustically of the Wood-Dove which occurs near the agreeable surroundings of Carnegle Hall. end, and which was done both in the orig-The Heifetz recording is a little older and inal performance and on records (Victor was made in NBC's Studlo 8-H, which is, M-127) by Rose Bampton. Further interor was at that time, almost totally lack- est attaches to this record in the fact that ing in resonance. On the basis of per- it was Miss Bampton's debut, and that the rigid and meticulous perfection of likely to hear her again as a contralto, Helfetz and Toscanini, and the technical- and this happens to be the only adequate ly less perfect but scholarly and freer per- recording of her voice made in either of formance of Szigetl and Walter. My fa- her musical personalities. Musically the vorite is the latter, Columbia album record is extremely moving, and charged M-177.

many fascinating records of Bach's organ tensity. music, but for various reasons I must Perhaps in mentioning my favorites their pure style and general authenticity, violently.

MAY, 1948

an opportunity, simply through reading, for the organ involved is as like Bach's an opportunity of the become familiar with more musical own instrument as it is possible for us

# A Significant Recording

Coming to the 'cello, I can have but one strument he piays, the lessons he studies, Schelomo is not strictly a concerto, yet a flercely elegant norm that releases the repressed anguish and resentmen and determination of an ancient race, with almost frightening intensity of conviction, Feuermann felt this music very deeply, and poured into it the last full measure of his incomparable art. This is my favorite.

I must include here an extraordinary record familiar to very few music lovers in this country and one which is of speclal interest to me, not only for the music engraved upon it but because it was part recent, the recording compares very fa- of the first major recording for which I was responsible. Furthermore, it was ac-As for violin concertos, it happens that complished under great difficulties at a New York Philharmonic-Symphony under the gigantic cantata first given in this Bruno Walter's direction. Here is an ex- country at Philadelphia under the direcformance, you have your choice between she was then a contralto. We are not with a grim but not unlovely atmosphere; When we think of the pipe organ we with rhythms that suggest the pacing of are quick to think of Bach. There are death, and with a climax of gripping in-

choose as my favorite organ recording here I have given play to my various some very different music, The much adpression of the prejudices. That is a fault common to mired Bach records of Albert Schweitzer musicians, I am afraid. I have tried, how-I respect for their scholarship; those by ever, to be objective and in being so to E. Power Biggs on the Baroque organ at help others choose what is really choice. Harvard University are interesting for I hope you will not disagree with me too

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# Shin's Band

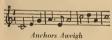
by Elsie Duncan Yalo

as she placed her music on the piano at her teacher's house.

"Well, you know my Uncle Larry is to play Yankee Doodle. This, of course, an officer on a battleship and yesterday they promptly did, and this might be he took my Mummy and me down to the called the beginning of music in the harbor and on board the ship And oh. American Navy, though at that time it we saw so many interesting things, and was not recognized officially." we heard the ship's band play!"

"As a matter of fact, they have some very remarked Daisy. fine music in the Navy. I have a consin ships' bands."

Miss Brown, before we start my lesson."



gone back a great many years, and in Colonial days the old sailing vessels had some sailors on board who sang what we call sea chanties-songs to help them with their work. Then there is a story that about 1802 in Messina, Italy, a small group of musicians was invited to play aboard ship, and the sailors were enjoying the music so much they forgot to tell the musicians the ship was getting under way, so off to sea went the musicians with the ship,"

"How exciting !" Daisy exclaimed. "Yes, wasn't it! Then there is another story that about 1812 eight French-Italian musicians decided to become sailors too, so they signed aboard a French ship, On board, they formed a sort of band and their music was thoroughly enjoyed by all. That trip ended in excitement too. because it happened that the ship was captured by the Portuguese and taken to Lisbon. The story does not tell whether or not all the members of the crew were set free, but these eight musical crew members received their liberty, and, strange to say, in spite of their misadventure, they decided to stick together and try sea going once again. This time they signed on a British warship, called 'The Macedonlan,' but, just as before, their ship was captured. However, this time

"WHAT do you think we did yester- they became American prisoners, as the day, Miss Brown?" asked Daisy, ship that captured them was an American frigate called 'The United States'; and when they were put aboard this ship, the "Can't imagine," answered Miss Brown. first thing they had to do was to learn

"Well, I'm awfully glad they started "Wonderful!" exclaimed Miss Brown. ships' bands anyway, whenever it was,"

"So am I," added Miss Brown, "And who is a naval officer too, and he is in- though the bands were not officially recterested in music and told me lots about ognized for some time, the story continues that it was on the old 'Brandywine' in "Tell me something about them, please, 1825, and on the 'Constitution' in 1826. that the Navy really established a rating "All right, Let's see-where shall I be- for musicians, establishing pay of ten gin? Music in the Navy seems to have dollars a month. Even then, the bands were informal, and it was not until 1838. just one hundred and ten years ago that these bands finally received official recognition, Some of those early bands included very good musicians among their members; for instance, Theodore Thomas, the great orchestral conductor, enlisted as a Navy musician in 1849,"

"Think of having Navy bands over a hundred years ago, and we think all our customs are so modern, don't we, Miss

"We're very apt to, Daisy, but during those years our ships' bands have been getting better and better, and holding Did you ever watch a man prepare a bit ever a more important place in the Navy. "And then of course you know that he-

big, splendid United States Navy Band I, Miss Brown?" in Washington, This band consists of

radio, Miss Brown, and is it wonderful! ing along?" asked Miss Brown, glancing And a moment ago you said something at her wrist watch, for she did not want about the old ship, "The Constitution," to take too much time talking, My Dad has a picture of this in his study. Daisy seemed full of eagerness and And I'll tell you what I'd like to do. I'd never played her Sonatina so well before. like to learn his favorite piece as a sur- Miss Brown remarked about it!

sides the bands on the ships there is the prise for him. It is Anchors Aweigh, May

"Certainly, Daisy, That's a fine idea ninety excellent players and it makes I'll get a good arrangement of it for you. regular concert tours, as well as furnish- It must be played with rhythm, and you lng the music for the official affairs of are very good at that, as I have told von before But now, we had better start to-"I've heard the real Navy Band on the day's lesson, How is the Sonatina com-

# Oniz No 49

(Keen score: perfect is one hundred)

- Gretel?" (Counts ten points)
- 2. What is the lowest string on the viola? (Ten points)
- points) What are the letter names of the tones in the supertonic triad in E
- mojor? (Twenty points) What was the name of Bach's wife for whom he wrote a book of small 10. Is Lily Pons a violinist, a singer, or pieces? (Twenty-five points)
- 1. Who wrote the opera "Hansel and 6. How many half-steps in an augmented fourth? (Five points) 7 Give a term meaning "without any
- retard" (Five points) 3. What is meant by cantabile? (Five 8. How may one half note, one eighth note, one quarter note and two sixteenth notes be expressed by one
  - note? (Five points) 9. What was Verdi's first name? (Ten

pianist? (Five points)

(Answers on next page)

# **Collecting Instruments**

we read that he possessed one clavier, one of the finest organists of his time.

John Sebastian Bach was not only a four clavicins (types of clavichords), two great musician himself, but he had a lute-harpsichords, one spinet, two violins, musical family, and he had to have many three violas, two violoncellos, one bass instruments for his family to play or to viol, one viol de gamba, one lute, and one play on himself. In "The Little Chronicle" piccolo, Yet the instrument on which he of Magdelena Bach, by Esther Meynell, excelled was the pipe organ, becoming

# Good Workmen

He must first scrape or burn off the old make a smooth, finished coat of paint,

of ground for a flower bed? He must first throw out the stones and pull up

UNITED STATES NAVY BAND

Washington, D. C.

Did you ever watch a man paint a house? the big roots before he can go shead and make a smooth, finished seed bed. rough places before he can go ahead and Did you ever watch a man paper a wall? He must first pull out the nails and fill up the little cracks before he can go ahead and make a smooth, finished papering job.

Did you ever watch a man build a road? He must first dig up the rough surface and put in a stone foundation before he can go ahead and make a smooth, finished driving surface.

Did you ever watch a man mend a pipe? He has to cut out the broken place before he can go ahead and make a smooth, water-tight connection.

Did you ever watch a man mend a shoe? He has to cut out the worn place before he can go ahead and put on a smooth, unnoticeable natch.

Did you ever watch a man mend a tire? He must cut out the broken place before he can go ahead and vulcanize and make a smooth, reliable tire.

Did you ever hear a musician practice a piece? He must work hard on the difficult measures and rough places before he can go ahead and give a smooth, artistic performance.

What kind of musical workman are you?

# Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your ractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

class A, fifteen to eighteen years of age: Class B, twelve to fifteen; Class C. under twelve years,

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which Double Puzzle

by J. B. Tweter

Write the names of the three objects

appearing on the upper, or plus, row; then do the same with the two objects

on the lower, or minus, row. (Hint: the

letters R F D remain unchanged; just

Cross out, or cancel every letter that

appears in both the upper and lower rows.

The remaining letters, to be written in

the ladder box, will give the name of a

composer who was born in 1714.

Who is the composer?

write them down.)

paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you

Essay must contain not over one hun- own building dred and fifty words and must be rereceived at the Junior Etude Office, 1712 in the cultural heart of Chestuut Street, Philadelphia (1), Pa., by the 22nd of May, Results in August, No essay contest this month, Puzzle appears

# Prize Winners in February Church Music Contest

Class A, Sally Lieurance (Age 15), Ne-Class B. June Conte. (Age 14), Con-

nectiont Class C. Jean Peters, (Age 11), Texas,

# Church Music

(Prize Winner in Class A) When singing hymns, do we realize what thought lies in their creation, or the power of their meaning? Do we know what we are

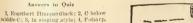
Our church has established a school of "Christian Culture," consisting of six evening classes, and we set about to determine what crasses, and we set about to determine what we could get from singing just one simple hymn. We chose The Ninety and Nine, and after four weeks' study we presented our development. Our recital started with the theme worked

out on the plane, followed by the reading of the words of the first verse. The second verse was sung by a soprano, the third verse by two tenors, and the fourth verse by a quartette. tenors, and the fourth verse by a quartete. The fifth verse was sung by the entire ensemble triumphantly, diminishing to sing Hear Our Prayer, Oh Lord, which faded into a tenor's singing of Malotte's The Lord's Prayer. It all produced a tremendous effect on our audience. Sally Lieurance (Age 15), Nebraska

From your friend, Betty Rothwell (Age 15) New Zealand

DEAR JUNIOR ETUDE:
I thank you from the bottom of my heart

Honorable Mentlon for Church Music Es-



A, C-sharp; 5, Anna Magdelena, for whom he wrote the book of small pleces usually called "The Anna Magdelena Note Book"; it contains many of the Minuets, Ga-Send all replies to letters IN CARE OF THE JUNIOR ETUDE vottes, and Marches you have learned. 6, Six; 7, senza riturdando, or senza ral-DEAR JUNIOR ETUDE:

I study piano, violin, and theory. I have played first violin in our school orchestra and now play senior 'cello. I have just passed my senior theory examination. I get The Ferups regularly but live too far away to enter Ferups regularly but live too far away to enter the play of the play the play it would like to hear lentando; 8, one whole note; 9, Giuseppe; 10, soprano singer in the Metropolitan Opera Company.



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THE ETUDE

MAY, 1948

THE COVER FOR THIS MONTH-Carl Maria von Weber was born ln Entin, Oldenburg, Germany, and the generally accepted date of his birth is December 18. 1786. His first cousin, Constanze Weber, was the wife of Mozart, Weber's father was 52 when he was born, and his father, after a career as an Army officer, had taken up the profession of music and was director of the town orchestra. Carl 'Maria's mother was a singer of some ability. From such musical parents and with natural musical abilities, Carl Maria as a lad had come along so well musically that by the time he was 12 his first published composition appeared.

While Weber was a child his father hecame the director of a traveling dramatic troupe, and it seemed natural that in later years despite his contribution as a composer to the founding of the German Romantic School that Weber should bring forth some masterpieces in dramatic works: His two greatest dramatic works are "Der Freishutz" and "Eury-

A fine descriptive account of Weber's Invitation to the Dance appears in Edward Baxter Perry's interesting book Descriptive Analyses of Piano Works,

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music or in the study of music history there are the Child's Own Book of Great MUSICIANS Series by Thomas Tapper; the hooks on individual composers in the Coit-Bampton CHILDHOOD DAYS OF GREAT COM-POSERS Series (these books include easy arrangements of the composer's music); BASIC STUDIES FOR INSTRUMENTS Tit-Willow; and A Wand'ring Minstrel. YOUNG FOLKS PICTURE HISTORY OF MUSIC OF THE ORCHESTRA, by Traugott Five selections from "H. M. S. Pinafore" by Dr. Cooke; Standard History of Rolmer—Here is something different in include Carefully on Tiploc Stealing, Pm cents, postpaid, Music by Dr. Cooke, Outlines of Music orchestra work—a series of cleverly de Called Little Buttercup, Things are Scl.

with other such texts as ELEMENTARY have some playing knowledge of their A Policeman's Lot is Not a Happy One, young musicians by a composer whose Music Theory by Ralph Fisher Smith instruments. Entertaining "Time Tens. Poor Wand'ring One, and With Cattlice clever plane solos are well known to (there is a supplementary workbook to ers" and attractive pieces interest the Tread; "The Gondolers," two: Dance a Error readers, This valuable collection this text available); Harmovy Book rot child. Parts will be available for Ylolin, Cuchacha and I am a Courtier; "John- of second grade studies is to be published BEGINNERS by Preston Ware Orem; This Viola, Cello, Bass, Flute-Olive, Clarinet the, two: Good Morror, Good Lover, in the Music Mastery Series, Each exerony and Confrostrion of Music by Orem; Trumpet, F Horn, E-Flut Horn and Saxo- and Cp in the Air!; and "Fatience," two: cise is devoted to a particular phase of THE ART OF INTERMEATING MILIODIES by phone, and Trombone-Bassoon-Tula, The A Magnet Hung in a Hardicare Store, plane technic—such as, legate and stac-This Art or Interest of Music by Gehr. Conductor's Score contains many helpful and Prilitee. Pretty Maiden, With a cato, double thirds, the trill, rhythmic Rens (there is a supplementary workbook hints for the teacher. Special attention Scase of Deep Emolion, from "Trial by precision, syncopation, left hand scale THIS AND SING by Dengler,

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in the Bellow of the Blast; They'd None Verdi, and Weber are shown. of Them be Missed; Three Little Maids; Hisrory by Hamilton, Musical Approx vised studies including scales, intervals, dom What They Seem, We Sail the Ocean EIGHTEEN ETUDES FOR STUDY arpeggios, rhythm, dynamics, etc., to be Blue, and When I was a Lad. "The AND STYLE, For Plano, by William

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# Rounding the Circle

(Continued from Page 281)

composer sets that line to eight, or sixteen (or maybe more) bars of music. Consequently, the gesture and the time that are quite adequate for the actor would leave the singer stranded somewhere around the third bar of his phrase, He needs a larger, wider gesture and considerably more time to sustain that phrase. Exactly the same is true of the breath he requires! He cannot possibly sustain his operatic phrase on the everyday, speaking breath that would sustain, 'Come here, I want to talk to you.' (Indeed, great actors and public speakers master the use of the singing breath to clarity and projection of their voices.) The drawing, support, and (vocalized) emission of this bigger singing breath is the basis of all vocal production.

"The second point is correct posture. You can't breathe correctly if you stand slumped, slack, or imperfectly balanced. Without the least tension there must be pler, somehow, than a loose jaw. What his interpretations will have value." actually happens is that a loose tongue . possible for the jaw to become stiff and

"One of the greatest of all singing problems is only half vocal. Its other half is coloring of tone according to interpreta- lost!" tive needs. The actor expresses mood and character through gesture, expression, and inflection. The operatic actor does exactly the same-except that his voice requires much more than shadings of inflection. A bar, two bars, part of an aria. an entire aria, must all be colored so that the voice itself expresses the emotion of To THE ETUDE: the moment. The Carmen of the First Act, for instance, is an entirely different person from the Carmen of the Second person from the Carmen of the Second and plays with expression. In his enthusiasm and Third acts. Not only must she look and act differently—the actual tone color musicians—to memorize everything he studies of her voice must be different. That is

The adult the perty of leigner time and a of ner voice must be different. That is an enormous problem and its ultimate well follow this course of study and become a an enormous promen and its untimate solution remains, I believe, a matter of good musician, Most adults have only time to inhorn talent. Indeed, talent means a study music as a hobby, and have obligations natural ability to create human personation between the control of the ality other than your own. And such possibility of memorizing music.

And at this point, we round our circle and come right back to the start — the greater our perception of a character, all its aspects of historical, emotional, and stylistic values; the greater our generation of the start of th eral, non-vocal understanding of people, the freer our characterizations will the free our characterizations will the emerge. Before we can attempt contain the characteristic free free the characteristic free in glone coloring, we must know what the make the coloring to the begand for that the make the coloring to the colorin desired coloring is to be-and for that to accomplish his natural ability. we need a vast, ever-growing background

It is well to have the pupil memorize scales

Despite the more arduous claims on his yocal cords, the operatic singer would do the same as far as the convincing effect is concerned, at least. Thus, he should round out his purely vocal studies with the means of making himself a perceptive and expressive personality

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all the playful quality is lost. And the Allegros of Mozart, they are full of grace, vigor, and charm. Yet much of these qualities are lost if the tempo is too rapid But to play fast is easier!

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It was a quality I have not heard since, "Honest! Perhaps that is the word we look for, perhaps that is the word that a firmness of support that begins with best describes the artist; for he must be standing squarely on your two feet, and honest with the music he plays, honest carries through a controlled abdomen, a in his technique, and honest with himstraight back, and a high chest. Don't self. He must criticize himself honestly: think about your shoulders — keep the he must have convictions and ideals of chest high and the shoulders will automatically do what they should do. In cause they are his own. If he is sincere third place, keep a loose tongue. I speak in this he will stump his personality on in terms of the tongue because it is sim- all that he plays, and for this reason

Asked if there was a word of advice produces a relaxed jaw. Indeed, it is im- he could give to those young readers of THE ETUDE who aspire to artistry. Mr. tight when the tongue is properly loose. Thibaud looked serious for a moment. "Advice? No!" Then his eyes twinkled: "Well-perhaps. The thing I would say interpretative - and its solution marks is-be yourself! Be yourself even if you the ultimate test of artistry. This is the are wrong-for when you copy you are

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